



A Comparative Study of Piano Accompaniment in Chinese Folk Songs and Chinese Modern
Songs

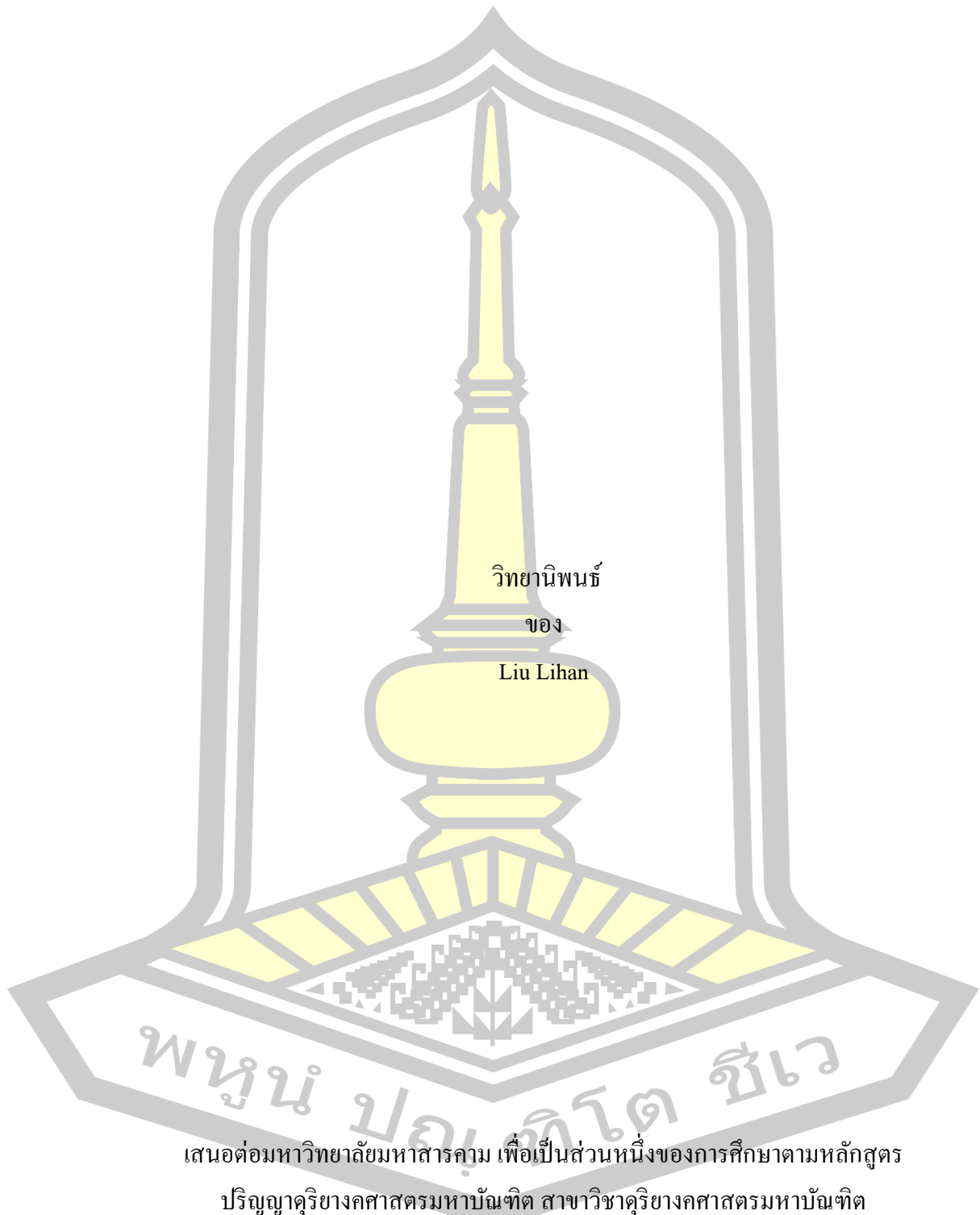
Liu Lihan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Master of Music

September 2020

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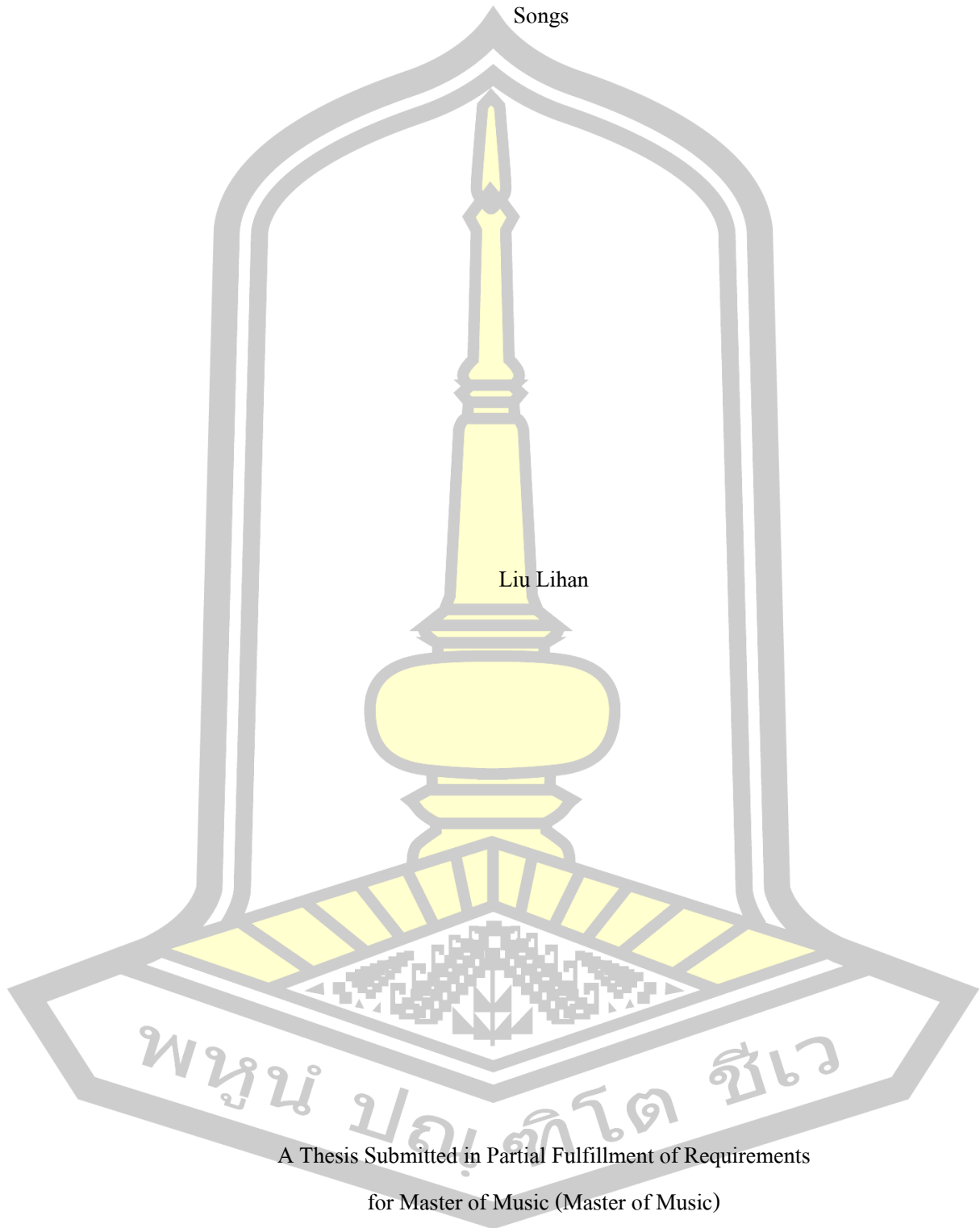
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A Comparative Study of Piano Accompaniment in Chinese Folk Songs and Chinese Modern
Songs



Liu Lihan

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for Master of Music (Master of Music)

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The examining committee has unanimously approved this Thesis, submitted by Ms. Liu Lihan , as a partial fulfillment of the requirements for the Master of Music Master of Music at Maharakham University

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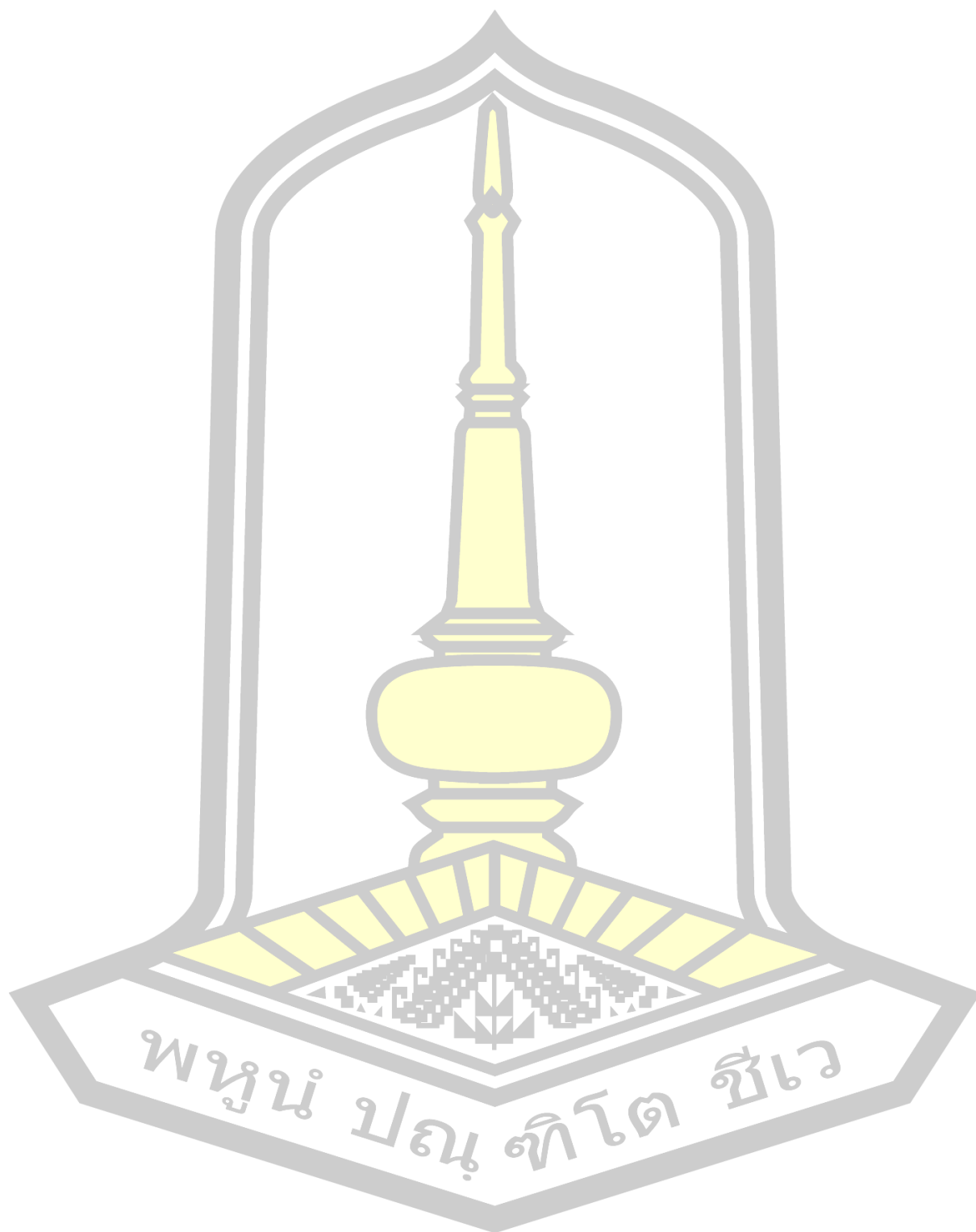
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ABSTRACT

This research project entitled “A Comparative Study of Piano Accompaniment in Chinese Folk Songs and Chinese Modern Songs” aimed 1) to investigate the status of Chinese vocal music and piano accompaniment; 2) to analysis the accompaniment between Chinese folk songs and Chinese modern songs. I research employed the qualitative research methodology including field research and participation in China, Sichuan Conservatory of Music to collect the data about piano accompaniment with Chinese folk songs and Chinese modern songs. The research suggested that Chinese folk songs and Chinese modern songs are of Chinese mainstream singing art. There are the two kinds of different types and vocal music performances. Vocal music in the piano accompaniment for the vocal music teaching and performing in China has a very important guiding role. But due to the piano into the Chinese year (1600 A.D.) is very short and did not cause the attention of the corresponding. It does not have a complete system of education and learning. The results show understanding of 1) the music background for performance is very important. Whether, the singer or the piano playing and the melody are unique with the historical background of the song or creative background that echo each other. Thus, comparing to the music style of Chinese folk songs is different from Chinese modern songs; 2) analyzing melody is essential for a good piano accompaniment skill. It is the need of singers for acquiring knowledge and learning. Therefore, this study is helpful to improve the performance skills of piano accompaniment for vocal music. It also provides some references for the systematic teaching of piano accompaniment in the future.

Keyword : Piano accompaniment, Chinese modern song, Chinese folk song



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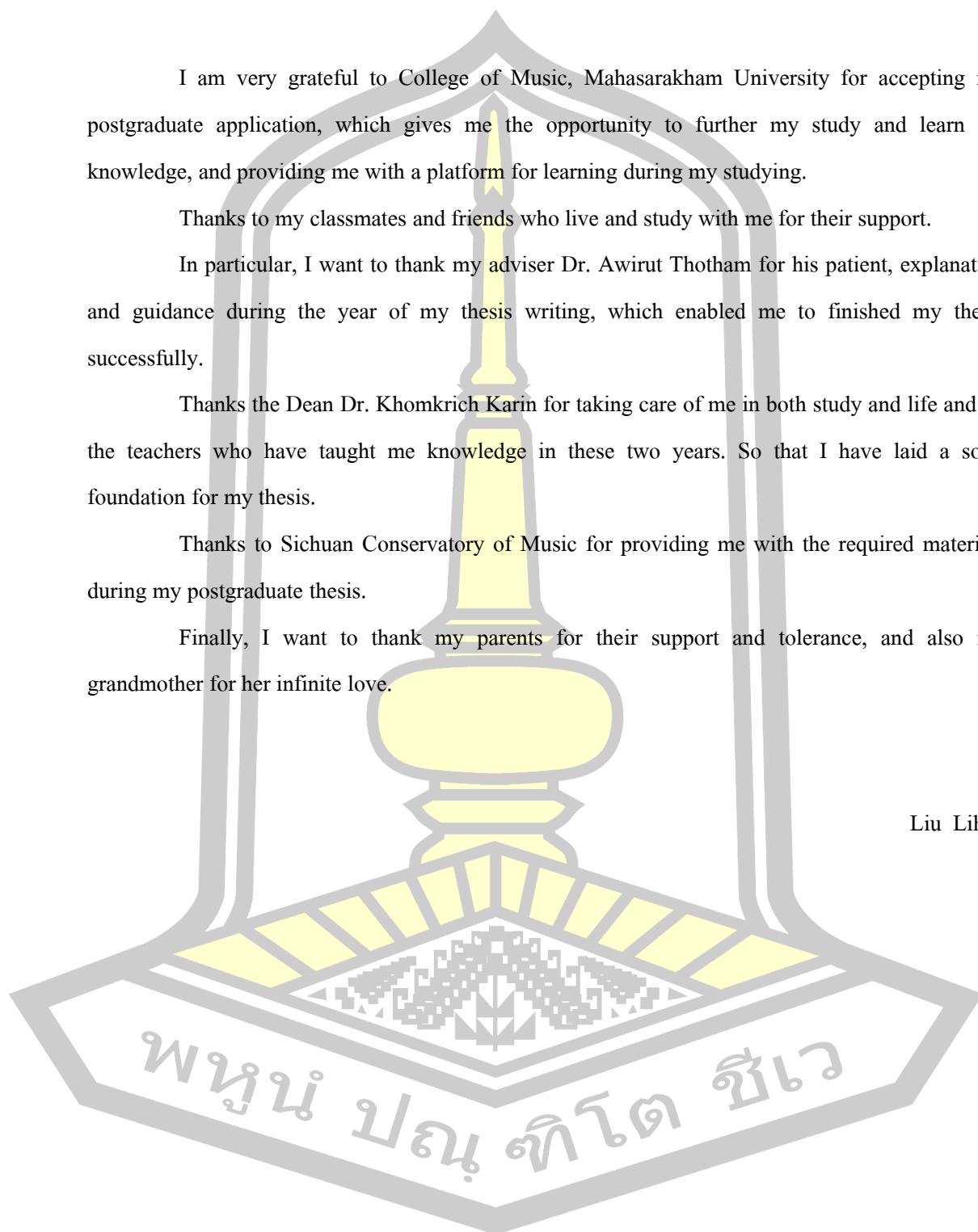
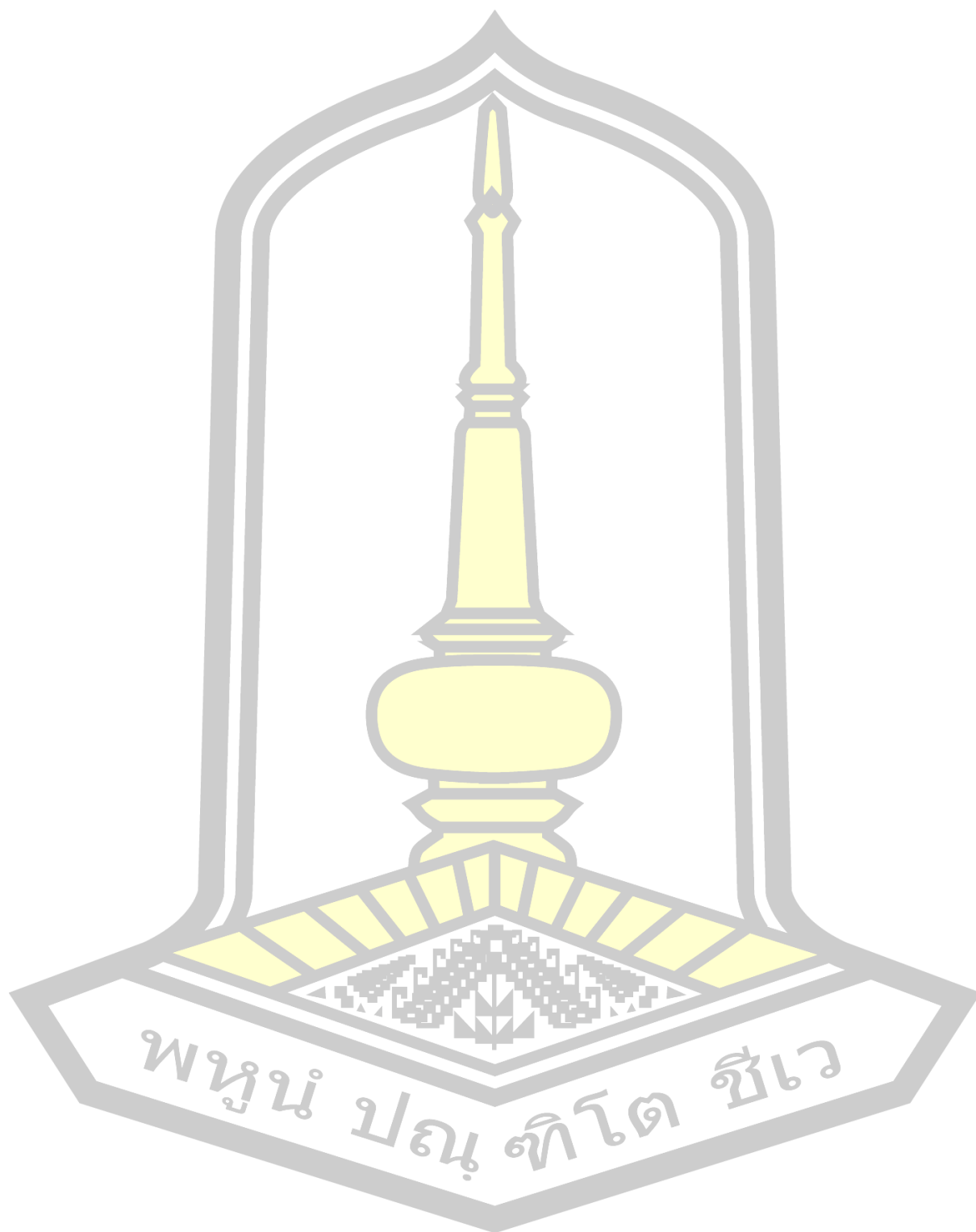


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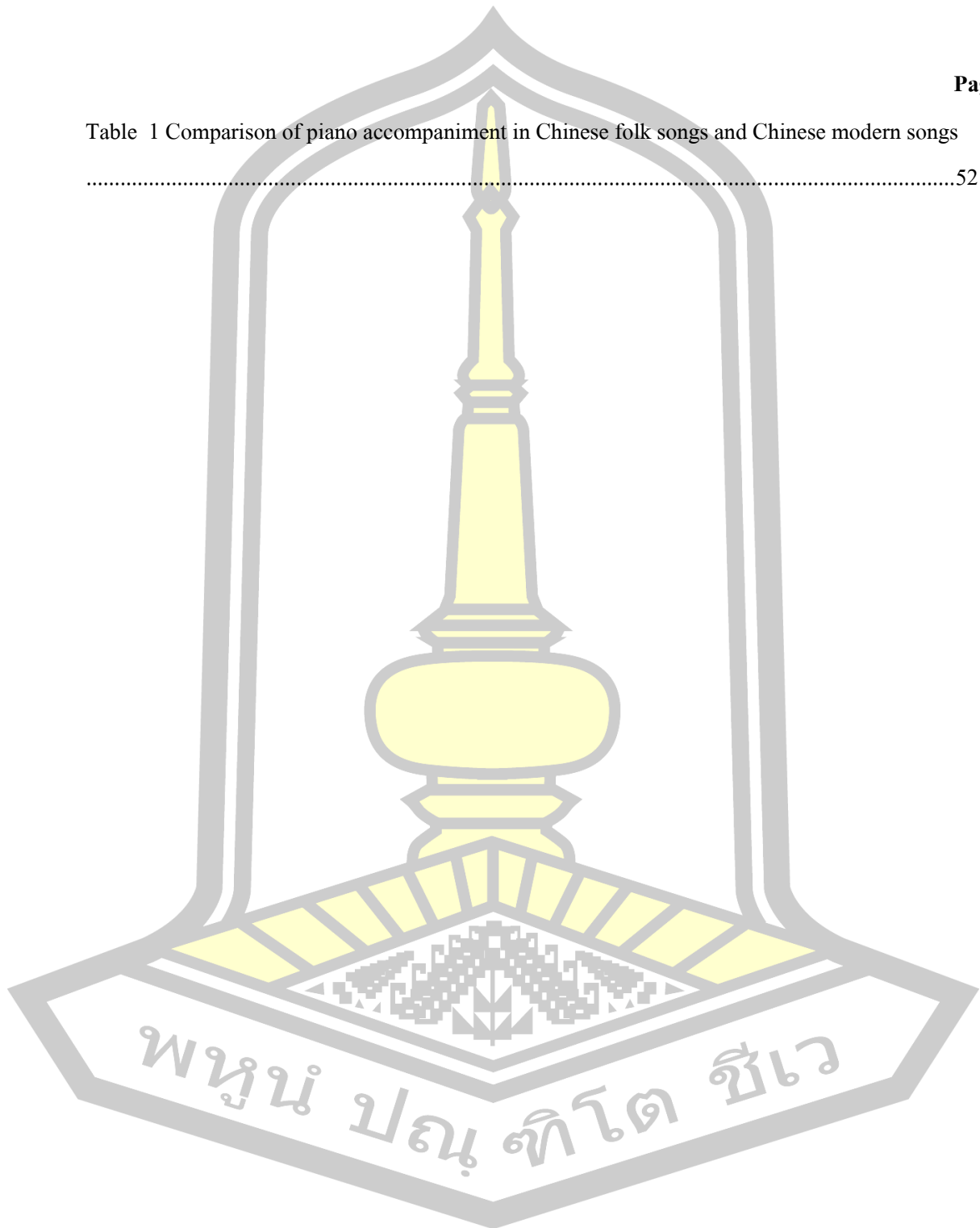
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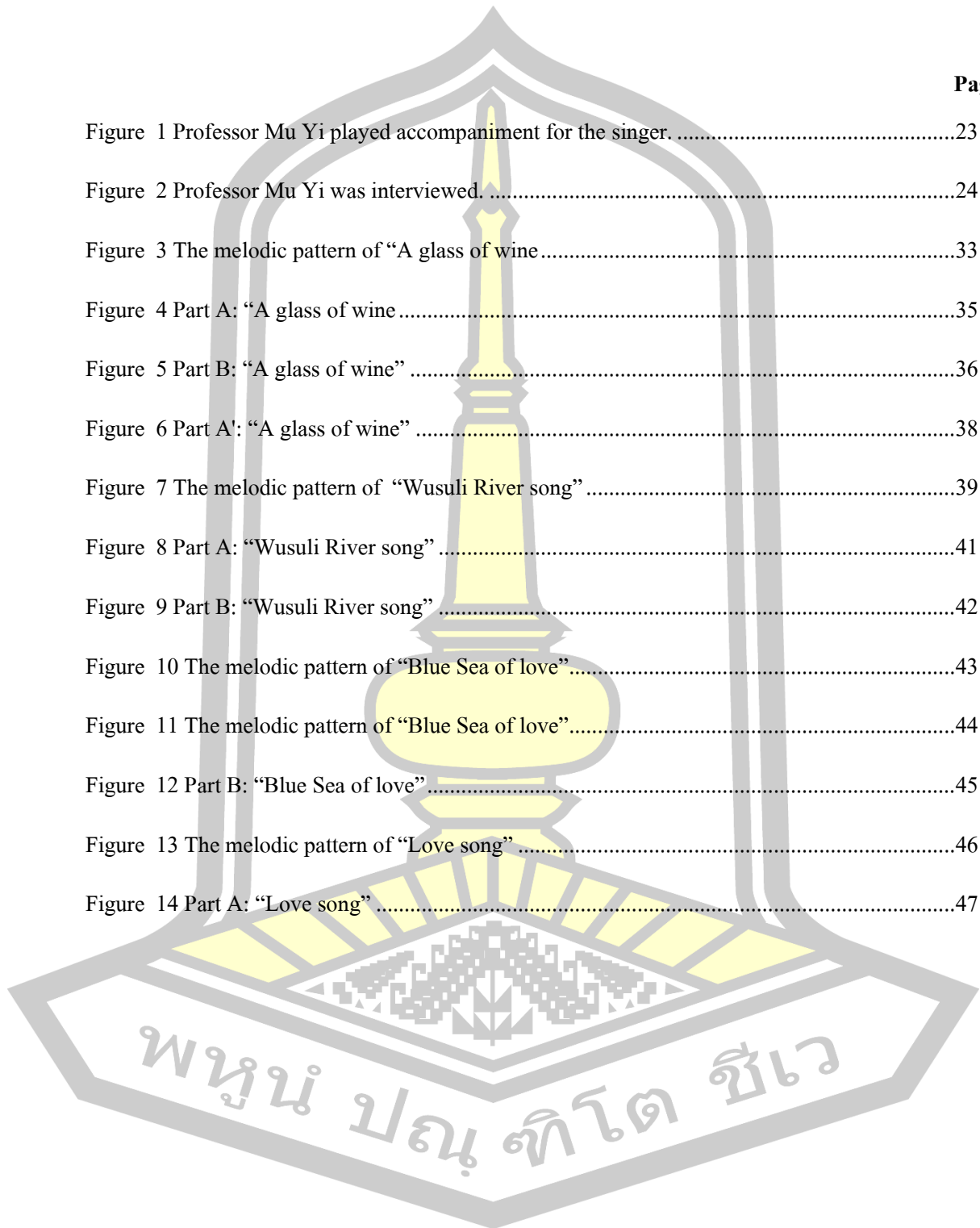
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CHAPTER I

INTRODUCTION

1.1 Background of the study

The piano is known as the king of Musical Instruments, and it is also of great importance in music learning. The piano can be played alone or in concert, and it plays an important role in vocal learning, we call this role as piano accompaniment. In today's systematic learning of vocal music, the piano cannot be separated from the accompaniment of the piano. The piano is not only the accompaniment of vocal music but also complements the vocal singer. In different styles of vocal music works, piano accompaniment is also played in different forms (Wang L, 2015). Chinese vocal music works can be roughly divided into Chinese folk songs and Chinese modern songs. Therefore, professional piano accompaniment is also called vocal art guidance. And in the professional college, these vocal music form concrete study cannot leave piano accompaniment. But in the school of music, piano accompaniment is a separate classification. Its learning time is not long, also does not have a very systematic approach to learning, most learning is done according to the score to be felt, so I choose to study China's two major categories of forms of vocal music and piano accompaniment research comparison, hoping to explore the regularity of a system according to the piano learning.

The piano is a kind of keyboard instrument in western classical music. The piano range ranges from A0 (27.5Hz) to C8 (4186Hz), (Bartolomeo Cristofori, 1655-1731) almost including all the music in the music system, and it is the instrument with the widest range except the pipe organ. A piano is commonly used for solo, ensemble, accompaniment, and other performances. In addition to a broad range of sounds, the piano's timbre and volume can also change with the players' key touching skills and playing skills. Therefore, the piano is a kind of musical instrument with an extremely strong expressive force. Therefore, it has the reputation of "king of Musical Instruments". Since the 9th century, the organ has been allowed into the church to accompany human voices, which we can think of as the important origin of the piano as an accompaniment instrument in the long years to come.

The baroque period (1600-1750) saw a great development of music, which produced many great musicians. The emergence of a large number of churches with music and pastoral songs also laid a solid foundation for the piano to become an important part of the accompaniment at that time. Therefore, the piano accompaniment developed and gradually grew with the emergence of these artworks. For the Chinese, the piano is a typical "import". From the 19th century to the turn of the 20th century, missionary schools were set up in Shanghai, Beijing and other places in China. With constant innovation and learning scholars, piano accompaniment gradually integrated into Chinese culture. Composers from overseas inherent in the piano with national characteristics of Chinese culture blends. Until now, the piano accompaniment in vocal music works in China have their own special form of expression. In Chinese vocal music study, the piano has evident in the classification and the corresponding characteristics.

Chinese art songs originated from the May 4th new culture movement (The patriotic movement of the Chinese people against imperialism and feudalism). A group of composers, with profound Chinese classical literature deposited and returned from studying abroad in Europe and the United States. They applied western composition techniques in their creation, and become pioneers in the exploration of the nationalization of Chinese art songs from reference and imitation to the innovation and development of the national style of art songs. Now the Chinese art song through one hundred years of development has completely had the national, the localization characteristics, and has formed our country's unique artistic form - "elegant song". In Chinese art songs, the relationship between vocal music, poetry and piano accompaniment is also very important. The functions of piano accompaniment includes modeling imitation, structural connection, artistic conception foil, and inner depiction. More importantly, in the exploration of Chinese national localization style, it uses Chinese national mode, harmony texture, imitation of national instrumental music, as well as the combination of modern composition techniques.

In the early 20th century, Chinese school music songs with western melodies and lyrics were called "school music songs", which were the rudiments of Chinese art songs. "School music songs" are divided into two categories: one is "lyrics", such as Li Shutong (1880—1942, one of the pioneers of Chinese drama.)'s song "farewell", which is based on the melody of American popular songs. The other category is that music teachers try to write their own words and music, such as Li Shutong's works "spring outing", "early autumn", "leave" and so on. A few of them are

accompanied by simple piano accompaniment. These works are the important premise of modern Chinese art songs. From the notation of "school music", the staff notation and simplified notation are generally adopted instead of the traditional ruler notation. This art form represents the communication and integration of Chinese and western music culture, and the lyrics are the vernacular poems that have been budding since the May 4th new culture movement (Cai, 2003). Taking Li Shutong as a pioneer, China gradually established a new type of school music education through the music form of school music.

The term "artistic song" first appeared in our country in the 1920s, when the musician Mr. Xiao Youmei (1884-1940, one of the founders of Shanghai Music college) translated it from the German "Kunstlied". The May 4th new culture movement had a huge impact on the cultural development of China at that time, and also influenced the creation form of music. (Lin, 2017) Therefore, music associations and professional music education institutions were established one after another. It created conditions for the integration and dissemination of music between China and the west as well as the cultivation of music talents, and it also became a favorable environment for the production of early Chinese art songs. Early forms of art song creation by European romantic art songs "reed", it influenced the literary creation by the early 20th century society ideological trend. The work styles tend to be romantic, pure and fresh and meaningful. piano accompaniment combined with lyrics foil poetry from all aspects of the image and artistic conception. These works mainly use the western scale mode and the Chinese pentatonic mode. It also used western harmony, texture and other composition techniques to create with the Chinese classical temperament of the art songs for a meaningful exploration. In the 1930s and 1940s, after the eight-year war of resistance against Japanese aggression and the three-year war of liberation, the country experienced a turbulent environment until the founding of new China. Many patriotic composers refined the creation themes from the people's suffering life, and the mainstream music of this period created patriotic and Anti-Japanese War songs. Film and drama music and the art songs at this time completed from the birth to the stage of development, from the creation method and style. Early musicians created art songs with the combination of Chinese and western music elements, music image, they are pioneers in the exploration of national style of art songs. The creation in the turbulent years before the founding of the People's Republic of China was more about the suffering of the nation. It mainly focused

on inspiring the morale of the people, homesick and adapting ballads. Based on further applying the traditional composting techniques of Europe, it gradually evolved into nationalization and localization.

Chinese vocal music art is mainly divided into folk songs and modern songs, folk songs originated or spread among the people of a country or region and become part of their unique culture of songs, a kind of folk literature. The poetry creation of laboring people is generally oral transmission. Folk songs are characterized by the expression of the thoughts, feelings, will, requirements and aspirations of the working people. It is an important part of the national literature and art. Chinese modern music mainly refers to Bel canto, which is called Bel canto in Italian (Geng, 2006). Bel canto is a beautiful singing and has the meaning of a beautiful song. It is not only a method of vocalization but also represents a singing style, a vocal school, which can usually be translated as Bel canto school. One of the characteristics of Bel canto singing that is different from other singing methods is that it adopts a voice method lower than the position of the larynx of other singing methods, thus producing a bright, plump, relaxed, round, and has a metal color, resonant tone quality; Secondly, it pays attention to the syntactic coherence, flexible voice, both rigid and soft, mainly soft singing style.

The piano accompaniment in the music works not only serves as a foil to emotions and renders the atmosphere but also can be used together with the song. The rich theme and perfect artistic charm enable the song performer and the audience to enter the artistic conception together. The music score is lifeless, so it can be said that the quality of vocal music works and the quality of accompaniment is greatly related. With the constant innovation and learning scholars, piano accompaniment with a piano solo gradually integrated into Chinese culture. Until now, the piano accompaniment in vocal music works in China have their own special form of expression. However, even though piano accompaniment has existed for many years in China, the academic systematic study has just started, and everything is still in the exploration stage, which is incomplete and one-sided. (Wang Y, 2015)

Therefore, through this research, I hope to dig deeper and compare different forms of piano accompaniment in Chinese vocal music teaching and the processing methods of piano accompaniment in different vocal music categories, so as to make a specific analysis and comparative study. In this way, I can have a deeper understanding of what I need to learn about

my major, so as to make the learning of piano accompaniment more systematic and perfect my learning process. I also hope this paper can be helpful to those who want to learn piano accompaniment.

1.2 Purpose of the study

1.2.1 To study the status of Chinese vocal music and piano accompaniment.

1.2.2 To analysis the piano accompaniment between Chinese folk songs and Chinese modern songs.

1.3 Scope of the study

1.3.1 The geographical scope : I will focus on China, Sichuan province, music university. Data collection was carried out in the Sichuan province of China, a field survey was conducted in music institutions in Sichuan, and relevant teachers were selected for interview and data collection.

1.3.2 Academic research scope : I will focus on Chinese folk songs, Chinese modern songs: This paper takes Bel canto songs as the research object. I will select representative Chinese folk songs and Chinese modern songs (here refers to the Chinese modern songs sung by Bel canto) for separate analysis, and then compare the two types of songs and compare the songs themselves and the piano accompaniment.

1.4 Benefit of the study

1.4.1 Understanding the development history of Chinese vocal music works and Chinese piano accompaniment.

1.4.2 In-depth study of piano accompaniment and vocal music-theoretical and practical knowledge.

1.4.3 Those who study vocal music and piano accompaniment can learn from this paper.

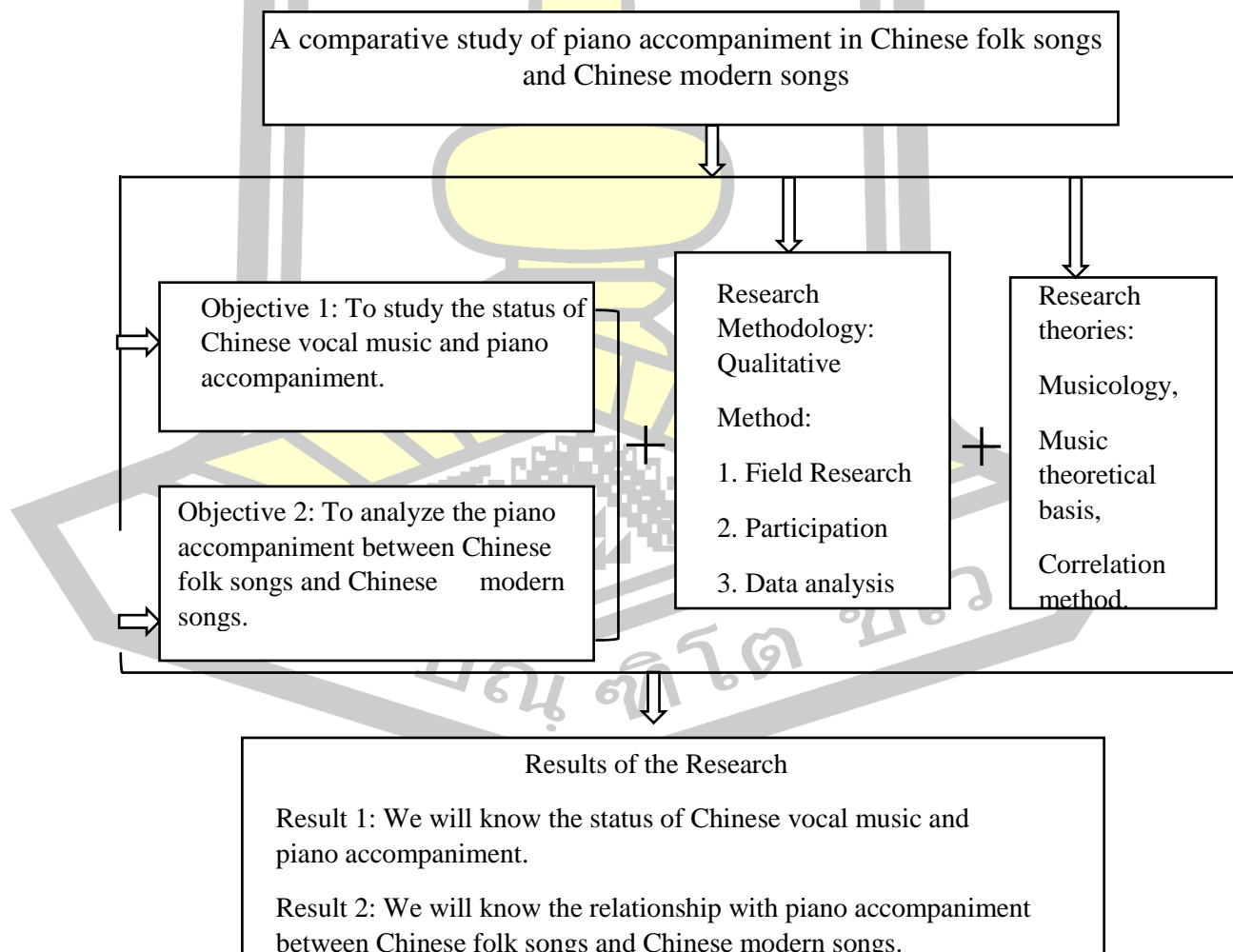
1.4.4 The piano accompaniment of national music can be distinguished from the piano accompaniment of modern songs to better complete the performance of the works.

1.4.5 Protecting and spreading Chinese traditional music culture, understanding the integration of western culture and traditional culture.

1.5 Definition of Terms

Piano accompaniment is the piano and a variety of Musical Instruments or vocal music mutual cooperation of an art form of expression, through mutual cooperation, vocal music or musical instrument works to achieve good results. Chinese folk songs refer to the songs spread to the present by the people of various ethnic areas in China, and adapted into a complete song. Chinese modern songs refer to Chinese art songs sung by Bel canto after Bel canto was introduced into China. The effect of piano accompaniment in songs is mainly manifested in the following aspects: creation theme, melody, range of notes, and the relationship with the singer.

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

In this chapter, I will introduce the specific meanings and types of Chinese folk songs and Chinese modern songs in detail, state the historical data I have collected on them, and explain the significance between piano accompaniment and songs. Introduce the background and analyze the selected songs. The investigation and understanding of these materials will lay a good knowledge foundation for the later comparison of piano accompaniment between Chinese folk songs and Chinese modern songs, and will also be helpful for analysis and understanding.

Thus, I divide the literature review and conceptual framework as following:

- 2.1 Chinese folk songs
- 2.2 Chinese modern songs
- 2.3 Piano accompaniment and vocal music works related literature
- 2.4 Theoretical framework

2.1 Chinese folk songs

2.1.1 The concept of Chinese folk songs

To understand the inheritance and development of Chinese folk songs, we must first understand what Chinese folk songs are. Folk songs are popular in the folk songs, is the people in life, production practice after a certain oral transmission and the development of music art. Folk songs not only express people's thoughts and feelings, but also serve as an important carrier of folk culture. The birth of Chinese folk songs is very early, some research shows that there were folk songs in the primitive society. With the development of society and the appearance of printing technology, the inheritance of folk songs has become more complete. The book of songs is the earliest collection of poems in China, which contains more than one hundred folk works from the western Zhou dynasty to the spring and autumn period. Later, many classic folk songs appeared, such as the well-known Yuefu (Ancient Chinese folk song music) folk songs of the Han (202-8 BC, 25-220 AD), Wei and southern and northern dynasties (420-589 AD), and the famous

poems of the Ming (1368-1644 AD) and Qing dynasties (1616-1912 AD). Folk songs are highly regional and have strong regional characteristics.

The book of songs of the Zhou dynasty is the first collection of poems in China. The AIRS of them was collected by the middle of the western Zhou dynasty to the spring and autumn period of 15 regional folk songs in the Yellow River, they reflect from the western Zhou dynasty to the middle of the spring and autumn (11th century BC to the 6th century BC) more than five hundred years of complicated social life, the class struggle, as well as the lives of many working people. (Yu H, 2014)

After the book of songs, the songs of Chu (B.C.1115-223) appeared in the fourth century BC. Songs of Chu include two kinds of works. One is the great poet Qu Yuan (340-278 BC, poet and statesman of the state of Chu during the warring states period in China) and other poets of Chu who created poems based on the folk songs and tunes of Chu. One is through their arrangement of Chu folk song lyrics. For example, Qu Yuan's "nine songs" are included in the songs of Chu. The 11 folk sacrificial songs of "nine songs" were compiled and processed by Qu Yuan according to the folk sacrificial songs in the south of China. The greatest characteristic of Chu ci is its fantasy and enthusiasm, which laid the initial foundation for the romantic tradition of Chinese folk songs.

After the may fourth movement, with the rapid development of the people's revolutionary movement, Chinese folk songs entered a new period of development, the famous Chinese singer Liao Changyong (1968, Baritone singer) said: in the process of the development of national vocal music, national vocal music must not be transformed into singing without individuality and commonness, without the support of "independent artistic value", it will not be called "national singing". The Italian folk song, as the vocal music art of the nation, finally goes to the world. This group is getting old with the passage of time, and the consequences are worrying. Compared with other singing methods, Chinese folk songs have little advantages and are always known for their cordiality and euphemism.

2.1.2 Song genre

The content of folk songs is rich and various. According to the content of folk songs, they can be divided into the following six categories: labor songs, current political songs, ritual songs, love songs, children's songs and life songs.

2.1.2.1 Labor songs

Labor songs include various songs, tamping songs, field songs, miner songs, lumberjack songs, carrying songs, tea picking songs and other songs that directly reflect the labor life or coordinate the labor rhythm. It is a folk ballad that is directly inspired by manual labor. It sings along with the rhythm of labor, combines with labor behavior, and has special functions such as coordinating movement, directing labor and inspiring emotions. For example: Fujian folk song "picking tea and catching butterflies", Sichuan folk song "the sun comes out beaming".

As a kind of language art, the most outstanding artistic feature of labor song is its strong sense of rhythm. Every labor song has a rhythm that matches the movement of labor. It is a collection of labor in life, so it is full of rich life flavor. When engaging in intense and high-intensity labor, the movement is strong, the breath is short, and the labor atmosphere is strong. At this time, the labor song sung must have a distinct and rapid rhythm, a strong tone and a strong rhythm, giving people a strong sense of collective strength and a powerful infection of labor to create the world. In the manual work is relatively light, or the interval time is long work, the speed of labor song is soft slow, the rhythm feeling is weak, the change on music is rich, the conclusion with the beautiful melody feeling (Wang Z, 2014)

2.1.2.2 The current politics

The current political song is a ballad composed by the people feeling the immediate political situation. It reflects the working people's understanding and attitude towards certain political events, political measures, political figures, as well as the political situation related to them.

In the old society, working people lived at the bottom of society. They were heavily oppressed economically and brutally exploited politically. Dissatisfied with the status quo, they turned their political opinions of the time into ballads in vivid language to express their anger and protest against the rulers. When people can't contain their grievances and anger, they sing a song of complaint. This kind of ballad reflects the peasant uprising, is the traditional ballad in the thick political color, the struggle lives the strongest part.

2.1.2.3 Ritual songs

Ritual songs are songs sung along with folk rituals and rituals. It came into being when people were not yet aware of the power of natural forces and worshiped the power of language, that is, the fantasy of using language to impress the gods for blessing and disaster relief. From the perspective of the application of ritual songs, ritual songs can be divided into four types: tactic songs, seasonal songs, ritual songs and classic songs. Formula song is a witch, magic man to sing the song of witchcraft activities. A festival song is a song that describes a festival or season. It is often combined with dancing and entertainment. The main content is singing agricultural production, human and animal too equality.

Ritual and folk songs are often used for weddings, funerals, new houses, hospitality and other occasions. The ceremony song is a prayer folk song sung in the important celebration, it has the different content according to the sacrifice and celebration, such as sowing sacrifice, harvest sacrifice, singing rent sacrifice, evocation sacrifice and so on. When people die, there are also funeral songs to express the grief of the living for the dead.

2.1.2.4 Love songs

Love songs are the reflection of the love life of the people. It mainly expresses young men and women because of love and inspired by the thoughts and feelings of vicissitudes of life. It fully shows the working people's simple and healthy view of love and aesthetic sentiment. Some love songs also show contempt and resistance to feudalism. There are quite a number of songs expressing the love between young men and women.

The application on an artistic gimmick is extremely rich, the expression gimmick that repeats same or close word, in quick succession gives a person with affection of euphemistic, soul-stirring feeling.

2.1.2.5 Children's songs

Nursery rhymes are short oral songs with concise and vivid rhymes. The content of children's songs is rich and colorful. It can be broadly divided into three categories: children's play songs, teaching songs and tongue twisters. Generally, children's songs are short in form and have no fixed form. It is easy to understand, lively and interesting in language, with distinct rhythm, and is most suitable for children to chant. For example: Sichuan folk song "Grab song", Guangzhou folk song "Falling water day", Beijing folk song "Pair of flowers", Xinjiang folk song "Wahaha".

2.1.2.6 Life song

The range of life songs is quite wide. The life song we say only takes its narrow sense concept, mainly refers to reflect the people social life and the family life song.

2.3 Piano accompaniment and vocal music works related literature

Piano accompaniment is a technique based on piano skills and directed by basic theories such as "harmony" and "polyphony". The cooperation between piano accompaniment, singing and players is mutually coordinated and complementary. (Jin, 2007) Piano accompaniment not only plays an auxiliary role, but also can provide artistic guidance for singing and players to better grasp intonation, rhythm, speed and emotion. Piano accompaniment with soft timbre, open range, and rich types of accompaniment, from beginning to end shoulder the foil stage atmosphere, deepen the theme, lead the singer emotional task.

There are various types of piano accompaniment, and each type has its own temperament and characteristics. Different accompaniment texture carries different music images. Only by selecting appropriate accompaniment texture for vocal music works, can the style and connotation of the vocal music works be reflected.

In the traditional concept, the piano accompaniment has always been regarded as the foil of vocal music singing, as an auxiliary means, and this over-generalization is obviously one-sided. From the perspective of artistic expression, the relationship between vocal singing and piano accompaniment is a perfect one. In the music meeting of some international music masters, it is common to see the audience give a warm applause to the piano accompanist, which shows that the singer and the accompanist are respected to the same degree. Excellent vocal music works are the harmony and unity of melody and accompaniment, vocal music singing needs the rendering of piano accompaniment, piano accompaniment is also inseparable from the background of vocal music singing. Vocal music singing and piano accompaniment mainly reflect their interdependence in the following aspects. (Wang L, 2015)

Melody is based on a certain beat according to the volume, tone and time value composition and has certain logic of the monophonic part. In the creation of music works, melody

is the main means to express emotions. As an artistic language, it can fully reflect people's inner feelings. In the study of vocal performance, you will find that if the singer's tone is higher than the piano accompaniment or the length is not consistent in time value, it will seriously affect the performance effect of the whole music work. Therefore, in the performance of art songs, vocal singing and piano accompaniment are interdependent in melody.

Music is the most resonant art form, and excellent music works can bring the audience into a kind of artistic conception. In terms of emotional rendering, vocal singing and piano accompaniment are also interdependent, especially in the performance of some art songs, this emotional interdependence is more obvious. For example, when singing about the forest, the singer will depict in his mind a picture of green mountains and rivers, mist, birds playing in the flowers, so that the vocal singer's facial expression can be natural and real without affectation. At the same time, the piano accompaniment player should use connection and control the freedom of rhythm in the accompaniment, take the accompaniment pattern of broken chords as the background, and choose continuous grace notes in the rhythm, showing the vastness and tranquility of the forest. In the aspect of word selection, interjections are used to express the yearning for the magnificent nature. Only by understanding the intention of the accompaniment, can the vocal singer achieve real scene integration with music by piano accompaniment. Therefore, in music artistic creation, vocal singing and piano accompaniment are emotionally interdependent.

2.2 Chinese Modern songs

The Chinese modern songs studied here mainly refer to the Chinese songs of Bel Canto, which originated in Italy in the 17th and 18th centuries. Bel Canto is an opera singing method that emphasizes free, pure, smooth voice and flexible and accurate vocal techniques. (Wang R, 2016)

Bel Canto is the most important development line in the development history of human vocal art. Bel Canto should be translated as "beautiful singing", which is generally translated as "Bel Canto singing" in China. "Groff's music dictionary" (Stanley Sadie, Nigel Fortune, 1980), "The Oxford Dictionary of Music" (People's music press, 2002) and "Cihai" (Shu Xincheng, 1915) all explain it from different angles with their own methods. Bel Canto is a style of singing that originated in Italy in the 17th century. It is characterized by beautiful music, freely voiced,

smooth and even tone connection, and fluent and flexible coloratura. Bel Canto has undergone hundreds of years of development since its birth and has profound connotation. It is not only a scientific method of vocalization, but also represents an important historical era, a music style and a singing style in the development of opera. At the same time, it also runs through a kind of vocal training method of standard singing skills. Therefore, it can also be regarded as "Bel Canto school". As a scientific school of vocal music, Bel Canto has experienced the test of history and gradually formed a complete, systematic and scientific vocalization method and singing style. There are various reasons and premises for the birth of Bel Canto.

Bel canto is a style of singing that originated in Italy in the 17th century. Beautiful timbre, rich in variety; Strict division of parts, pay attention to the harmony and unity of vocal areas; Sound method science, volume plasticity; The air sound is consistent, and the connection between sound is smooth and even. This style of singing had a great influence on the whole world. Bel canto in the 21st century is a singing style based on traditional European vocal techniques, especially Italian vocal techniques. Under the influence of the Renaissance trend of thought, opera came into being and bel canto singing was gradually improved. Perrigan wrote Italy's first opera "Daphne", and in 1600 wrote the opera "Julidice". The composer's creation broke through the old singing method. Opera requires the combination of aria and narration; require the combination of chorus and duet; the narration needs enough breath support, and the bright and beautiful sound can reach the audience through the symphony. The emergence of opera has improved Bel canto singing.

Bel Canto singing was introduced into China after the May 4th movement and gradually took root and germinated on the ancient land of China. Bel Canto has undoubtedly played a great role in promoting Chinese vocal art (Liu Y, 2015)

From the 1980s to the early 21st century, the development of Bel Canto has entered the stage of contemporary development. On the basis of inheriting artistic characteristics, it has further realized the characteristics of nationalization. Due to the great development of cultural undertakings in this period, Bel Canto performance and singing gradually transitioned to systematization, and the creation of works gradually entered a climax period, mainly including Chinese opera and art songs.

In the 1980s, the development of Chinese opera has entered a mature period, among which the typical works are Cangyuan written by Xu Zhanhai, Yuan Yuan written by Jin Xiang and sorrow for death written by Shi Guangnan. The development of opera in this period mainly showed the characteristics of diversification, and historical themes were introduced into the creation of works, such as Lu Xun's novel "sorrow for death". In the form of performance, it pays attention to the integration of singing, band, performance and dance elements. In the method of creation, it not only draws lessons from the characteristics of western opera, but also infuses the characteristics of Chinese language. During this period, Chinese opera singing mainly presented the characteristics of intersecting rhythm, frequent timbre transformation and wide range, and featured passages such as "The wind is rustling", "Love songs" and "The unfortunate life".

Make music an international language that travels in every corner of the world. With the combination of Bel Canto singing and national singing, Jin Tielin believed that "China's national vocal music has a long historical tradition, which needs to be carefully sorted out, studied and inherited." He advocates commonality before individuality. Namely first solves the basic singing method, then manifests the individuality. (Jin T & Xu T, 2001) Although national singing method and Bel Canto singing method have certain difference, but in the use of breathing, relax the jaw, open jaw bone, neck and can not be relaxed, emphasize abdominal muscle strength and other aspects of the requirements are consistent. (Mao M, 2010)

Bel Canto singing has gradually achieved a qualitative leap in the nearly one hundred years of development in China, especially the national transformation of Bel Canto singing. The development of Bel Canto singing in China is still continuing. Through the creation of works and the innovation of singing methods, artists are actively promoting the reform and development of Bel Canto singing in China, making it shine on the world stage. It is also helpful to understand the content of Chinese modern songs and foreign Bel canto songs mentioned later.

2.4 Theoretical framework

Cai Jizhou (2010) once proposed that qualitative analysis is a study on the quality of music. The quality of music is what separates music from music. Music is different from music because they have different qualities. Since this paper mainly studies the comparison among

songs, we will choose appropriate relevant tracks and conduct more in-depth analysis and research on these tracks, so qualitative research is more suitable for this paper.

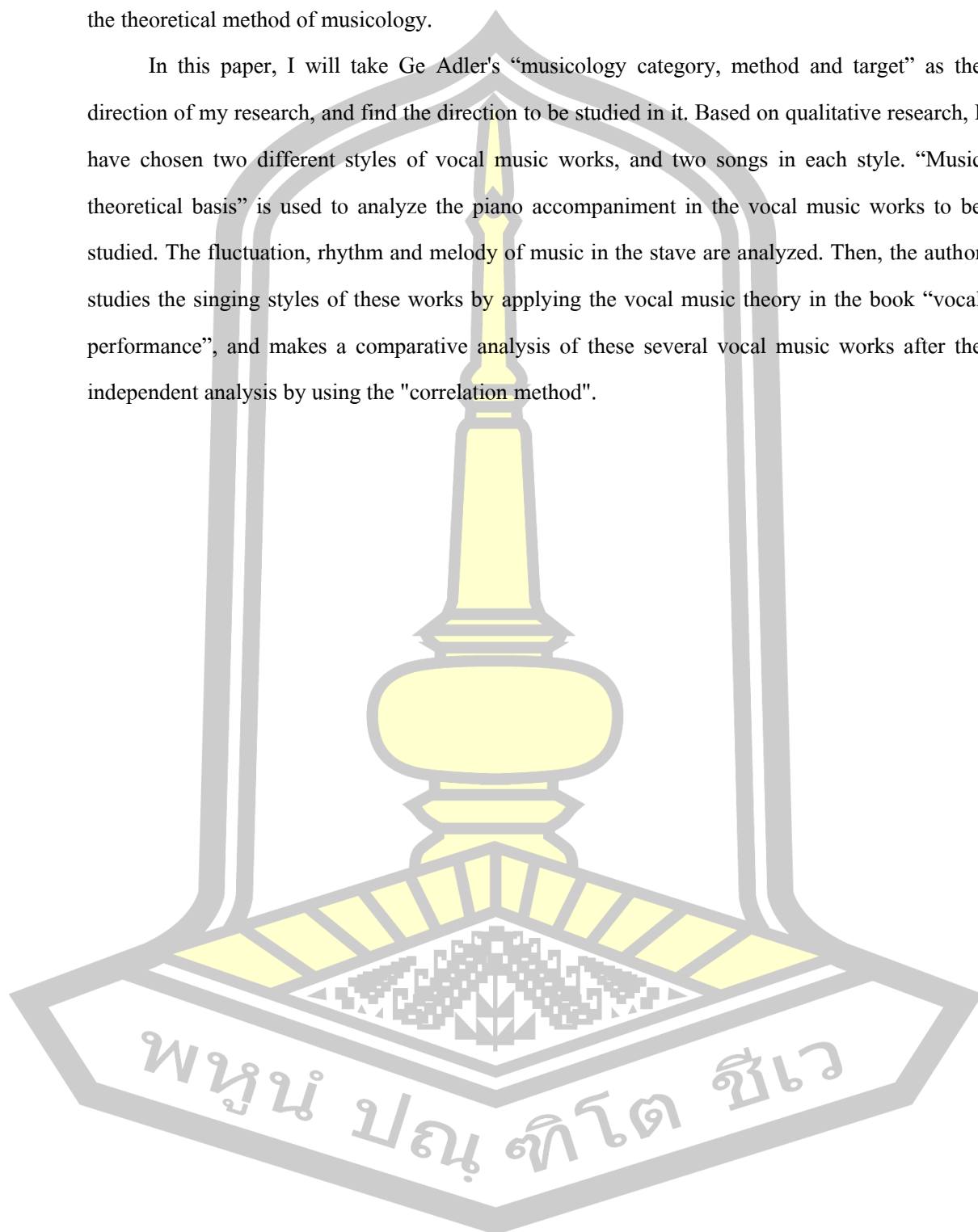
Li Chongguang (2000) says that Music theoretical basis includes knowledge of sound, rhythm, notation, modes, intervals, chords, rhythms, beats, speed and power of music, modulation and shift, grace notes, and melody. He introduced this knowledge in detail in the "music basic theory" he wrote, and made accurate definitions of these music terms. Understanding the basic knowledge of music is conducive to better analysis. This paper mainly relies on the analysis of playing, singing and stave, among which the relevant content includes lyrics, melody, performance and so on. Therefore, music theory is the essential basic research theory in this paper. Yu Yiyi (1998) wrote about it in her book "vocal performance": The research on music in China is generally the research on music ontology, which is the most basic and core research method of traditional music in China. After the morphological research on traditional music, the research perspective is extended to the research direction of the cultural background of traditional music. The theme of this paper is based on the history of Chinese music, and the selected research repertoire is also Chinese vocal music works. Therefore, we will use the research theory of Chinese music works to conduct corresponding research and analysis.

JiaoYan (2006) says that correlation method is a kind of thinking process and method, to determine the relations of the similarities and differences between things according to certain standards will be linked to each other to control things, determine its same and differences, and categorize things to know, so as to accurately grasp the internal relations of things, and understanding the essential characteristics of things, and in music, the music elements contact each other in the contrast and analysis, to achieve the full knowledge and understanding of music works. The research direction of this paper is to compare two different types of music works, so I will use the relevant theories of music comparison for specific analysis.

Ge Adler (1855 ~ 1941) published in 1885, "musicology category, method and target" academic papers, points out that the musicology includes historical musicology, ethnomusicology, musicology system these three categories. Musicology or ethnomusicology: This paper makes a comparative analysis of the piano accompaniment of Chinese folk songs and Chinese modern songs. The research on Chinese folk songs will use the research method of

ethnomusicology, while the participation survey and field survey in the whole research will use the theoretical method of musicology.

In this paper, I will take Ge Adler's "musicology category, method and target" as the direction of my research, and find the direction to be studied in it. Based on qualitative research, I have chosen two different styles of vocal music works, and two songs in each style. "Music theoretical basis" is used to analyze the piano accompaniment in the vocal music works to be studied. The fluctuation, rhythm and melody of music in the stave are analyzed. Then, the author studies the singing styles of these works by applying the vocal music theory in the book "vocal performance", and makes a comparative analysis of these several vocal music works after the independent analysis by using the "correlation method".



CHAPTER III

RESEARCH METHODS

This study will use a qualitative research by referring to historical literature and applying the methods of music theoretical basis, musicology and ethnomusicology (field investigation and participation in people's activities).

Historical documents are from library books and historical materials websites. The data were mainly collected from libraries and related websites of music colleges, as well as some music periodicals and news websites related to art in China.

In the research of the thesis topic, I adopted the following methods:

- 3.1 Field Research
- 3.2 Participation
- 3.3 Data analysis
- 3.4 Evaluation

3.1 Field Research

Through interviews with teachers related to piano accompaniment, the required materials were obtained with cameras, pictures, and written records. Through recorded video, pictures, I observed different ways of playing, the behaviors, facial expressions, and different ways of playing processing to the song. Analysis of the impact of the piano accompaniment combines dynamic performance and piano spectrum in order to analyze different songs playing skills. In this research, I interviewed Mu Yi, a teacher from Sichuan Conservatory of Music. As a vocal piano accompaniment and vocal music art guidance teacher, Mu Yi systematically studied the performance of foreign vocal music works in Belarus, including many Bel canto singing works. The interview content of this paper focuses on teacher Mu Yi.

3.2 Participation

I participated in classroom teaching and concerts related to the survey to observe what is the key point of different songs taught by teachers, and make a comparative analysis of the key points. In the concert, I observed the difference between the actual stage performance and classroom teaching and the interaction between piano accompaniment and vocal singing in the concert hall environment.

3.3 Data analysis

I collected data from videos, pictures, interviews, sound recordings, transcription, together with my written journal. In this study, I selected two pieces of Chinese folk songs and Chinese modern songs for research and analysis. Folk songs: “A glass of wine” , “Wusuli River song”. Modern songs: “Blue Sea of love”, “Love song”. These songs are the classical representative works of Chinese vocal music. All the selected songs in Chinese folk songs have distinctive national characteristics. They are all traditional folk songs of different ethnic groups in China that have evolved and spread till now and have been widely sung by people after being adapted.

I selected the key informants to interview following by the criteria:

Informants: Professor Mu Yi, Professor Du Qiaoqiao. Students: Yang Yang, Zhang Keyu.

As a way to synthesize data and analysis. I give an evaluation that connects my research with the said objectives. Using above I used survey method to get data, carries on the analysis, come to the conclusion that Chinese folk songs and Chinese modern music, the song melody, lyrics, the singer's performance, combined with piano spectrum analysis, through the addition of piano accompaniment, contrast, sort out its get their differences and the same way, complete the conclusion of research topics that I need.

1. Professor Mu Yi: She has studied piano for many years, and has studied piano accompaniment systematically in foreign countries. She has a good skill in the piano accompaniment of folk songs and modern songs, and can provide corresponding guidance for vocal music students.

2. Professor Du Qiaoqiao : She graduated from Sichuan Conservatory of Music majoring in piano accompaniment, and stayed in the school as a piano accompaniment teacher. I

am familiar with the teaching status of piano accompaniment major in China, and have also served as the piano accompaniment player for several concerts.

3. Yang Yang: The senior students majoring in piano accompaniment in Sichuan Conservatory of Music, have excellent academic performance. After learning the professional piano accompaniment in the school, they have their own views on piano accompaniment and are constantly learning more piano accompaniment songs.

4. Zhang Keyu : The senior students majoring in vocal music professional in Sichuan Conservatory of Music, usually vocal music learning is inseparable from piano accompaniment, she systematically learned Chinese folk songs and Chinese modern songs. From the point of view of vocal music students, the piano accompaniment function has a deeper experience.

I was chosen two professors and two students for in interviewing because they are well known in Sichuan province, China. They also are suggested from scholars, guru, students, and the other for the best of performers.

Songs: “A glass of wine”, “Wusuli River song”, “Blue sea of love”, “Love song”.

1. “A glass of wine”: “A glass of wine” is a folk song of the Uygur people in Xinjiang Province, many famous Chinese folk singers have recorded this classic song.

2. “Wusuli River song”: It is a Hezhen folk song from Heilongjiang province, Hezhen once every four years the style of the conference's theme song is the song, and the Chinese audience whenever hear this song, will know that it is Hezhen nationality folk song, the song has become a symbol of the hezhen nationality culture and the symbol, and in 1980, “Wusuli River song” was selected for the Asia-pacific region, the United Nations educational, scientific and cultural organization music teaching material, it is an honor to the Hezhen nationality people.

3. “Blue sea of love”: The selected Chinese modern songs to study are very famous representative works of China. “Blue sea of love” is a modern Chinese song, in the study of vocal arts in the university, this song is learning Bel canto students must sing one of the songs.

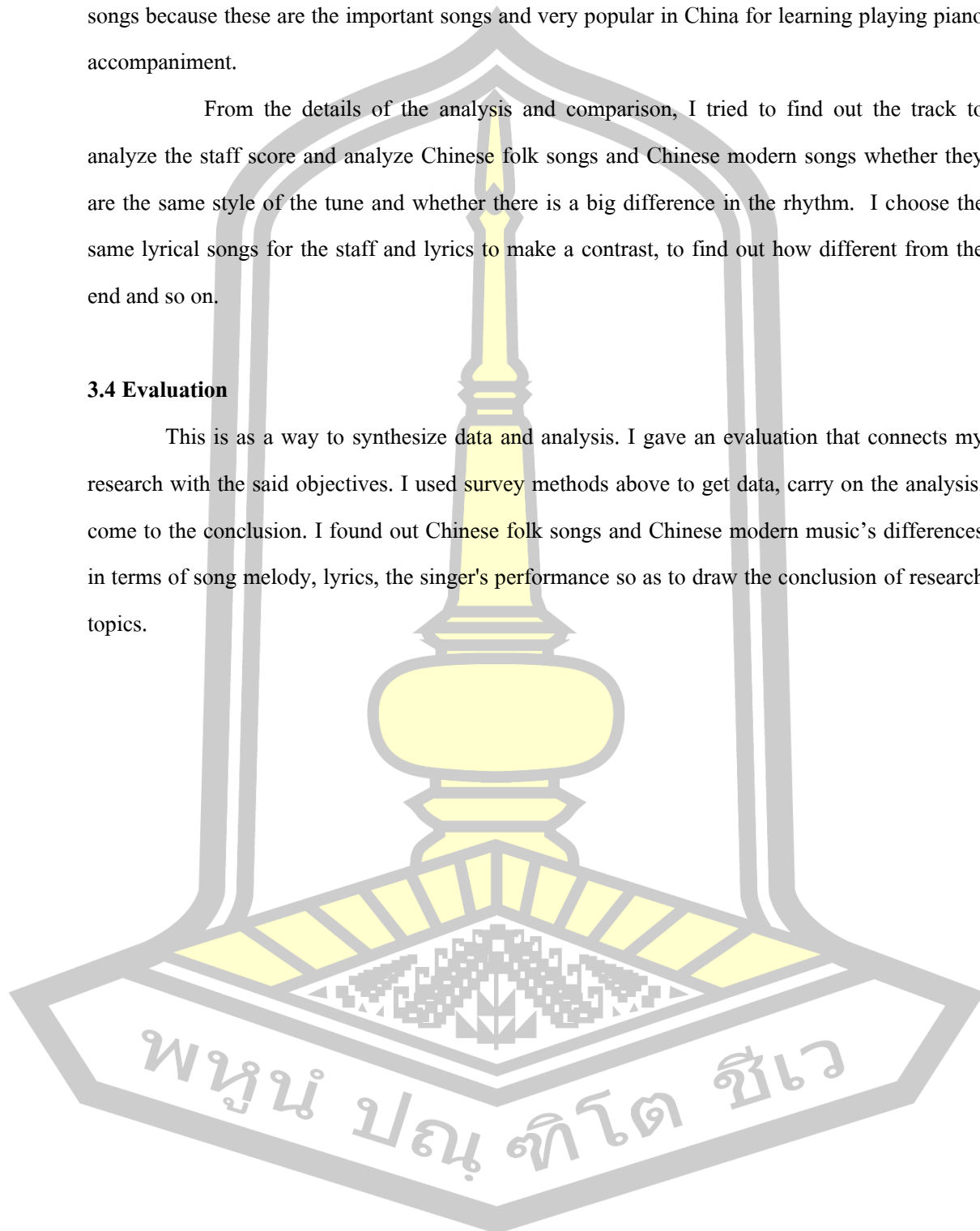
4. "Love song": It is selected from Chinese modern opera "Cangyuan", which is the most important repertoire. "Cangyuan" is the most representative epic work in China and a classic opera with Chinese national characteristics. It is hailed as "the milestone in the development history of Chinese opera art"

I was chosen four songs that related to Chinese folk songs and Chinese modern songs because these are the important songs and very popular in China for learning playing piano accompaniment.

From the details of the analysis and comparison, I tried to find out the track to analyze the staff score and analyze Chinese folk songs and Chinese modern songs whether they are the same style of the tune and whether there is a big difference in the rhythm. I choose the same lyrical songs for the staff and lyrics to make a contrast, to find out how different from the end and so on.

3.4 Evaluation

This is as a way to synthesize data and analysis. I gave an evaluation that connects my research with the said objectives. I used survey methods above to get data, carry on the analysis, come to the conclusion. I found out Chinese folk songs and Chinese modern music's differences in terms of song melody, lyrics, the singer's performance so as to draw the conclusion of research topics.



CHAPTER IV

THE STATUS OF CHINESE VOCAL PIANO ACCOMPANIMENT

From the professional perspective of music performing arts, the title of piano accompaniment is "piano art director", or "cooperative piano" and "cooperative piano". From the perspective of its title, its connotation is that the piano accompanying the accompaniment cooperates with the soloist or soloist to perform or sing the works of music together. "Partner" is the difference between the instrumental music playing or singing. Piano art guide has "instrumental music, chamber music piano art guide" (including instrumental accompaniment and reprise) and "vocal music piano art guide". These two kinds are commonly used in performance and teaching practice. The most common is the "vocal music piano art guide". (Jin, 2007)

At the beginning of the 20th century, in France, the United States, and other countries where music education was relatively developed, piano art was established in music colleges. The music school of the Curtis Conservatory of Music, the Berlin University of the Arts, and the Juilliard School of Music in the United States have established an independent piano accompaniment department, which is completely separate from the piano solo and is awarded an independent degree. The training system is perfect. The piano art of foreign music colleges has a clear goal of cultivating art, that is, it requires the cultivation of practical and comprehensive talents. Therefore, the courses offered are also highly practical in the study of chamber music, art songs, operas, etc. In the setting of teaching content, foreign music colleges pay attention to the cultivation of the accompanist's hearing, strengthen the theoretical practice training, and pay attention to the performance training of different subjects.

At present, music normal college and secondary art school lack a large number of piano art instructors in the teaching of vocal and instrumental music major, and even fewer high-level piano art instructors. From the objective status quo, the piano accompaniment in domestic music colleges and universities is mostly placed in the orchestral or vocal departments as a basic job. What these people who are engaged in piano accompaniment are faced with is that there are basically no professional academic exchanges and discussions, let alone teaching and discipline construction of their own majors. Many colleges and universities do not offer such courses and

programs yet: although some music colleges and universities have established orchestral or vocal departments, but for a long time there was no development at all. This leads to serious shortage of the number and quality of piano accompaniment talents, unstable professional team, irregular professional evaluation and other problems which also weaken their professional status and influence. In the early 1980s, a Russian famous violinist was invited to visit to our country in the converter with the violin world authorities in China. He very frankly pointed out that in the hope of China's music industry, peers should recognize the piano accompaniment is also an art and practical measures which should be taken in this important area of the pianist necessary training. On the one hand, this statement shows the important position of piano accompaniment. On the other hand, it also shows the necessity of standardizing the construction of piano accompaniment as a regular major.

Now, there are only a few top music schools in China that offer piano accompaniment art. Most professional music schools and higher normal colleges do not have the ability to set up this major due to various conditions. Therefore, from the 1990s, the development process of piano accompaniment art has faced many difficulties and challenges. At present, the shortage of piano accompaniment talents directly affects the teaching level of related majors. Many colleges are still in the state of non-systematic textbooks, without the status of professional art instructors, management. Other chaotic and low-level teachings restrict the quality of teaching and the overall quality of students. The piano accompaniment major of Chinese music academies is still in its infancy, and it has a certain gap with foreign top music colleges in terms of training concepts, subject systems, teaching research, and curriculum.

I made a related investigation before the interview in Sichuan Conservatory of Music. Only two teachers teach Chinese folk songs and Chinese modern songs. Professor Mu Yi and professor Du. Mu Yi majoring in Bel canto accompaniment in Belarus who has a better understanding on the piano is more suitable for research of this paper. So, in this research, I interviewed Mu Yi, a teacher from Sichuan Conservatory of Music. Mu Yi, now work at the Sichuan Conservatory of Music as a vocal piano accompaniment, and vocal music art guidance teacher. She graduated from master of Belarus National Conservatory of Music majoring in piano performance, following the Professor Kacharskaya (Professor Kacharskaya is one of the Belarus excellent piano educator, has repeatedly invited to countries as a master class teachers and

performed). Mu Yi systematically studied the performance of foreign vocal music works in Belarus, including many Bel canto singing works. After returning to China, she has been serving as a piano accompaniment teacher, playing a lot of Chinese folk songs and Chinese modern songs. After years of practical teaching experience and theoretical learning, she has now developed her own mature and systematic way of playing, and has a deep understanding of vocal music works. The interview content of this paper focuses on teacher Mu Yi, because there are many ways to learn the piano, which are mainly divided into learners with a complete and systematic piano learning system, that is, academic learning. Most of them have a deep foundation of classical piano performance. Another kind of learning is not academic, they learn the piano mostly in learning other instruments or vocal music singing. The piano accompaniment is divided into positive music accompaniment, and impromptu accompaniment. This paper mainly studies and compares the positive accompaniment of songs. Academic piano players often have a better grasp of the skills of positive accompaniment. In addition, everyone may have their own personal performance characteristics formed by long-term playing of the piano. In order to reduce the influence of this factor on the survey content, I decided to interview only one teacher. An academic piano accompaniment teacher with overseas music learning experience is the best choice. (see figure 1)



Figure 1 Professor Mu Yi played accompaniment for the singer.

Photo by Liu Lihan, August 12, 2019.

Therefore, I interviewed professor Mu Yi on June 10, 2019, and the following content is arranged for the video interview. (see figure 2) She thinks that most folk songs have free rhythm and the melody trend changes greatly, so the piano accompaniment needs to pay attention to the coordination of the breathing place of the singer when playing so as to achieve better performance of the song with perfect coordination. These songs themselves are mostly adapted on the basis of local minor tunes, with distinct and different local characteristics. Therefore, in the piano accompaniment, attention should be paid to the grasp of different ethnic styles. The lyrics of ethnic songs are characterized by dialect. The prelude of the songs or the transition of the songs are often accompanied by the intonation of dialect songs, which are the focus of highlighting ethnic characteristics in ethnic songs and mobilizing the emotions of the singers and the audience. Therefore, the accompaniment of these parts should pay attention to follow the emotions of the songs which could be high or passionate. Piano accompaniment plays different roles in different song types, and the main song types can be divided into opera excerpts and art songs. In opera selections, the role of piano accompaniment is to imitate the band in terms of accompaniment score and performance as close as possible. In artistic songs, more attention is paid to the coordination with vocal music, piano is the role of the piano. Besides, the piano accompaniment rhythm or arrangement in Bel canto songs is more orderly than that in folk songs, and there is no improvisation in general. (Mu Yi, 2019)



Figure 2 Professor Mu Yi was interviewed.

Photo by Liu Lihan, June 10, 2019.

I interviewed professor Du Qiaoqiao online, I asked if I had any opinions on the profession and industry of Chinese piano accompaniment after learning piano accompaniment for so long. And she said, In fact, the piano accompaniment industry in China started to rise quietly when the piano entered China, but the independent development of piano accompaniment was only three or four years. Therefore, in these initial years of development, the teaching of piano accompaniment major did not form a very perfect and rigorous system. Most teachers teach students with their own experience, and the professional learning of the department is also very academic, preferring piano solo learning, which needs to be gradually improved, and an important point in the improvement is to strengthen the learning of impromptu accompaniment. Although many piano accompaniment teachers have profound piano foundation and can perform the works well, they started from the academic school, and they can grasp the staff very well, but they are not so mature and easy to play the improvisation. So in the future study, we need to work together. (Du Qiaoqiao, 2019)

Also, I interviewed two students online, Yang Yang and Zhang Keyu. I asked Yang Yang if there are any Suggestions for students who learn piano accompaniment or want to strengthen their piano accompaniment ability. She replied that the first thing is to have a good basic skills, a solid piano foundation is the premise of all flexible piano practice. Secondly, we should learn the basis of harmony. Having good harmony knowledge is not only to increase our sense of music, but also the most important point of improvisational accompaniment. To understand more vocal music works, listen to more feelings, combined with audio works, understand the background of the song, so as to have a deeper understanding of the work, Chinese folk songs, understand the regional different national styles, Bel canto works, understand the background of the work, grasp these are very helpful for piano accompaniment performance. Improve my ability of improvisation, identify more simplified notation and use harmony knowledge for simple matching. In the actual teaching process of piano accompaniment, so more practice of this will be a great help to their future practical application of piano accompaniment ability. (Yang Yang, 2019)

Finally, I asked Zhang Keyu about the relationship between piano accompaniment and vocal music. He said, Vocal music singing process is constantly changing, there will be a subtle adjustment range, piano accompaniment can play a guiding role, mainly in the piano

accompaniment speed and emotional changes. When playing, the piano can use interlude to control the speed, through the piano accompaniment to control the speed. For example, in some sad places, piano accompaniment can deliberately slow down the speed, so that the sad atmosphere can be fully rendered, and then effectively guide the audience into the emotional atmosphere of the work. Secondly, the piano accompaniment tone changes in the guiding role. The voice we sing belongs to the category of single part, while piano accompaniment belongs to the category of harmony part. Sometimes, when the tone of a song changes, it is difficult to identify only the part of human voice. Piano accompaniment can be very good to strengthen singing better vocal performance effect. (Zhang Keyu, 2019)

4.1 Music teacher piano accompaniment status

Piano accompaniment plays an important role in effective vocal music teaching. However, there are some common problems in current music teacher piano accompaniment: the monotony of accompaniment, the lack of strain capacity of mode and number, and the lack of flexible use of accompaniment texture. Therefore, in the future piano accompaniment training, attention should be paid to the training of normal accompaniment, impromptu accompaniment and the rationality of chord matching.

Piano accompaniment, as one of the important practical teaching links for music teachers, has already shown its status and role. Basis of piano music teachers, during college, has conducted a systematic learning and training, but in practice, there are a lot of teachers not grasping accurately enough to the song, their skills just stay single, mechanical and cope with mode. Accompanying songs, most of the performance of the solo piano style do not have the characteristics of the accompaniment.

4.1.1 The simplicity of accompaniment

Immature piano accompaniment teacher is weak in the melody, they would only match on the basis of a single chord. In the absence of strong music knowledge, the piano accompaniment couldn't inspire the students' emotion, also cannot affect the normal students singing.

4.1.2 The lack of strain capacity

Some teachers teach singing only with the right hand to play the general melody of the song. Because some teachers are not familiar with the tonality, they always like to play the songs with fewer ascending and descending signs, lacking of strain ability to tune up and tonality of extensive contact and exercise. Indeed, it is easy to play songs with no ascending or descending signs. However, the reality is that many people do not pay attention to the extension of some commonly used tonality, do not try to play the same song on another pitch, do not carry out tone-shifting training, which inhibits the further improvement of strain capacity. They destroyed the style of the works and music image, so that vocal music teaching is seriously disjointed and in helpless situation. As we all know, because the vocal range is different, so the song pitch is also rich and colorful. If there is no extensive practice basis, impromptu accompaniment will be out of the question. The students undoubtedly questioned the overall artistic quality and professional teaching level of the teachers, thus it damaged the relationship between the two sides of the teaching. Even the phenomenon is caused by the teachers themselves, but they blindly blamed the students, which seriously discourages the enthusiasm of the students to learn vocal music.

4.1.3 The lack of flexible use of accompaniment texture

In the use of accompaniment texture, there are often some extreme phenomena. The choice of accompaniment texture often runs counter to the theme of the song, that is, it does not start from the type of song, nor can it properly use the accompaniment texture learned to accompany the song. For example, when playing type songs, the left hand "1 5 3 5" accompaniment pattern is used which resulted in losing the march style characteristics. For songs with a lyrical style and obvious contrast, they are often unable to be separated from the melody, that is, the mechanical mode of using the right hand melody and left hand chord. However, the use of some lyric songs without melody accompaniment texture can help the singer more emotionally express the song's thoughts and artistic conception.

In view of the above problems of piano accompaniment for teachers, music teachers should to learn well and improve the level of piano accompaniment.

4.2 Effective countermeasures for piano accompaniment teaching

Piano accompaniment is usually divided into formal accompaniment and impromptu accompaniment. The accompaniment mood is very appropriate to the thought and content expressed in the song, which is a unity complementary to the song and full of rationality and artistry. Improvisational accompaniment means that the performer must have a certain level of piano performance and organically combine the basic theoretical knowledge of music with practical operation. It is a kind of creative labor, and it also reflects the wisdom and creative spirit of the accompaniment player. Therefore, as a qualified music teacher, I must have the above two accompaniment skills while mastering my own professional level to meet the needs of vocal music teaching under the new situation.

In the training of music accompaniment, we can learn how to arrange the accompanist's chord matching, accompaniment texture and so on. Teachers can make training plans according to their own conditions. For example, after the basic training of the piano, they can choose song collection with comprehensive style and diversified accompaniment texture and vocal music collection of normal colleges as the books for regular accompaniment exercises. The exercise must strictly grasp the song accompaniment style and accompaniment requirements, intensity, speed and other aspects of strict accordance with the marks marked out in the spectrum. Through practice, teachers could enhance the awareness of piano accompaniment and improve their ability to accompaniment. In music classroom teaching, it will greatly stimulate the enthusiasm of teaching.

Improvisational accompaniment is neither a simple theory nor a mechanical exercise, but a creative process from generality to individuality, from the general to the special, from expressing the content of the song to enriching and developing the theme and artistic conception of the song.

First of all, teachers must be equipped with the appropriate "acoustic" and "musical form analysis" and piano playing skills. They must be familiar, with the major minor scales and arpeggios and adjustable within each chord (including the commonly used chords). They should cultivate their sense of hearing ability, and then draw lessons from the spectrum. On this basis, they should constantly enrich their theoretical knowledge, strive to improve their cultural quality

by listening to songs of different styles and cultivating a good sense of music so that to combine theory with practice, and constantly improve their music expression and music creativity.

Secondly, teachers should also have the ability to play songs of different styles. When encountering songs of different styles, they should respond to them quickly and have the ability to control the works. The correct overall analysis of the song can encourage the accompanist to grasp the song style, deepen the theme, create an atmosphere, and let the audience understand the meaning of the song, so it is the most critical step of the whole accompaniment.

Third, we should pay attention to the rationality of chord matching. The selection and matching of chords should also be based on the song's mode, tune structure and style characteristics. My experience is as follows: for children's songs, we should choose positive triads when matching chords. In order to emphasize the position of dominant chords and to pursue the contrast of colors, we can properly apply major dominant chords to the termination or semi-termination. In lyric songs, minor triads should be used to weaken the tendency of functional chords, and the relatively free connection and conversion between each group of chords should be emphasized so as to produce relatively novel harmonic acoustics.

In short, piano accompaniment is not only an important link and expression form of effective vocal music teaching, but also an important part of art practice in extracurricular activities. Therefore, music teachers should improve professional level and strengthen the training of piano accompaniment to meet the needs of art education in the new century.

As for the unity of opposites between them, they are mainly reflected in the following aspects:

4.2.1 Unity of opposites in volume

As one of the main contents of the piano accompaniment, the accompaniment player should have a profound understanding of the control of the intensity and show the appropriate intensity at the right time. First of all, the piano accompaniment player should have a thorough understanding of the singing environment and the singer's range of voice to make a reasonable analysis. The accompaniment volume should be controlled within the singer's volume to form a unified volume. Secondly, in the music performance, different sections have different volume, which should be strictly controlled.

4.2.2 Unity of opposites in tone

Timbre is an important sensory feature of music. In vocal performance, there is a relationship of opposites and unity between vocal singer and piano accompaniment. For example, the famous song "the great river goes to the east", the piano accompaniment of the first part of the work is weak without prelude, and the rhythm is ups and downs, with the singer singing with great tension, fully showing the heroic spirit of the hero.

4.2.3 Unity of opposites in rhythm

Rhythm is the embodiment of life movement and the soul created by music. It exists in a certain order, which requires us to abide by this order. As for the piano accompaniment, it is based on the pillar chord texture. The different rhythm of the left and right hands can change from sweet to tense, which indicates the coming of misfortune and makes the whole work form a unified style of opposites in rhythm. At the same time, the tone and volume were used to determine the style of the work, which not only guided the audience into the artistic situation and emotional atmosphere, but also paved the way for the following singing. After the end of a melody, there will be a period of rhythm change, which is called interlude. During this period, the singer can adjust the breath and brew emotions to prepare for the change of the next rhythm. At the end of each paragraph, the work reaches a climax, and the ending plays an important role. The singer gives full play, the accompaniment person cooperation strengthens the atmosphere and causes the music work to obtain the sublimation, leaving the infinite nostalgia to the people.

I collected and investigated the introduction of piano accompaniment into China from the casual accompaniment of children's songs at the beginning to the current important position in Chinese vocal music. By understanding the role of the piano accompaniment itself and the important guidance and auxiliary functions in vocal music singing, it makes the later detailed analysis of the song score and the piano accompaniment in the complete singing performance have a more specific display.

4.3 Summary

Due to the late rise of piano accompaniment in China, the traditional idea of piano accompaniment is not the main subject, it brings great trouble to teachers and students, leading to the neglect of piano accompaniment. Another reason is that some people think that there is little

or no social demand for piano accompaniment. They think that what is recognized or needed by the society are all piano students with a high degree of piano solo performance. But in fact, piano solo and piano accompaniment are the same subject but with different training methods. Piano accompaniment needs to be supported by many disciplines. In addition to piano performance, it also needs music theory, vocal music, harmony, form and other theoretical disciplines as the basis. That is to say, the students who play the piano well may not be able to play the accompaniment well, while the students who play the accompaniment well may not be good at the piano foundation. Therefore, piano accompaniment is not a branch of piano science, but an important and independent subject. Music universities should change the traditional concept and treat piano accompaniment as an important subject.




To sum up, the subject of piano accompaniment develops so slowly that the teaching effect is not ideal. In addition to students' lack of learning initiative, the lack of teachers is also one of the important reasons. There are many piano teachers in universities, but not many teachers can teach piano accompaniment courses. Most colleges and universities use piano teachers to concurrently take piano accompaniment courses, and there are few dedicated piano accompaniment teachers. This is bound to bring a lot of problems to the development of piano accompaniment. Therefore, we should attach importance to the subject of piano accompaniment and strengthen the training of teachers so as to benefit the development of piano accompaniment.



CHAPTER V

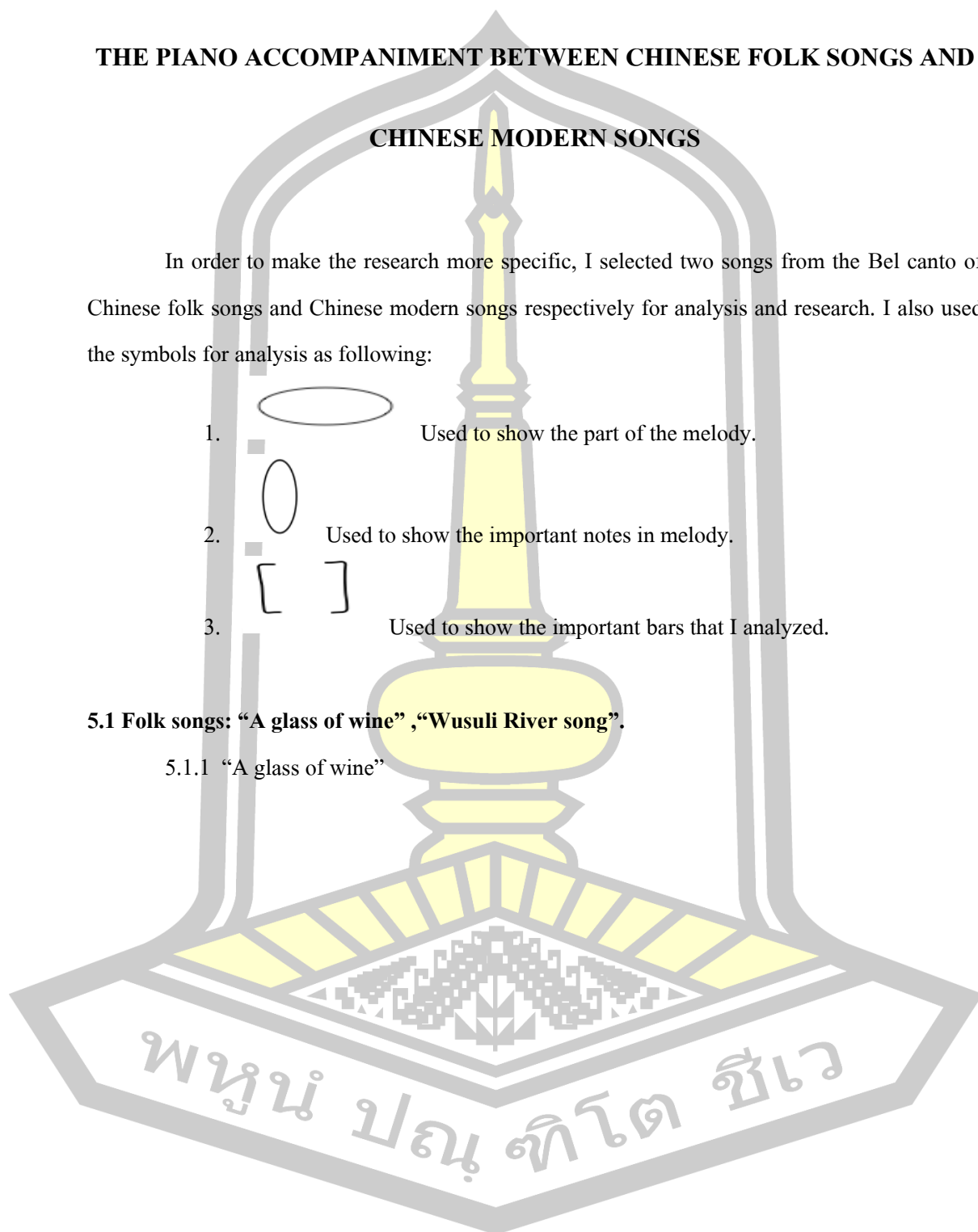
THE PIANO ACCOMPANIMENT BETWEEN CHINESE FOLK SONGS AND CHINESE MODERN SONGS

In order to make the research more specific, I selected two songs from the Bel canto of Chinese folk songs and Chinese modern songs respectively for analysis and research. I also used the symbols for analysis as following:

1.  Used to show the part of the melody.
2.  Used to show the important notes in melody.
3.  Used to show the important bars that I analyzed.

5.1 Folk songs: “A glass of wine” ,“Wusuli River song”.

5.1.1 “A glass of wine”



Melodic Pattern

一杯美酒
A glass of wine

维吾尔族民歌
艾克拜尔吾拉木译配
刘 崢 伴奏
Uygur folk song
Accompanied by Liu, Z

11
我的爱情像杯美酒, 一杯美酒,
My love is like a glass of wine, a glass of wine,

15
心上人请你把它接
please accept, sweetheart.....

Figure 3 The melodic pattern of "A glass of wine"

From "Chinese vocal songs 1", May 1, 2009, Shanghai Education Press.

The location of Xinjiang is related to the cultural and economic exchanges between the east and the west, so Xinjiang is one of the earliest regions in cultural development. Xinjiang has gathered the culture of many ethnic groups, and the culture of the western regions has also been spread through Xinjiang. Therefore, the artistic appearance of the song will be presented on the basis of national music material, and the regional style of Xinjiang will be displayed in the composition of tone, rhythm and other elements. (Wang X, 2006)

Xinjiang provides a venue for the multi-ethnic music cultural blend, in which each ethnic group has a different way of expression in the artistic color of folk songs. Among them, music of Kazak and Uygur is the most widely spread, and "A glass of wine" belongs to the latter. The melody of "A glass of wine" is Uyghur music-style music. The lyrics are translated and

matched by Ike Baer and Ulam, while Liu Zheng is accompanied to compose the song. Xinjiang folk song "A glass of wine" has beautiful lyrics, rich and strong sense of rhythm, expressing the longing for love and praising of beautiful love. Most vocal music educators choose this song as a teaching repertoire, and also singers choose this song as a performance song on the stage. (see Figure 3)

The structure of the music used in the folk song "A glass of wine" is a reconstruction of a single trilogy, which builds its tonality on f minor and consists of prelude, Part A, Part B, Parr A' and epilogue.

Melodic Pattern

The musical score consists of two systems. The first system starts at measure 11 and features the lyrics: 我的爱情像杯美酒, 一杯美酒. The second system starts at measure 15 and features the lyrics: 心上人请你把它接. The score includes a vocal line in treble clef and a piano accompaniment in bass clef. Dynamics such as *mp* and *mf* are indicated. The key signature is one flat (F minor).



19
受。 天 山 上 的 雄 鹰 只 会 盘 旋, 不 飞

24
过 山 顶, 情 人 围 绕 着 我 不 愿 离 走。

29
rit. *a tempo*
啊! 情 人 啊!

Figure 4 Part A: "A glass of wine"

Take the bar in the song score as the unit, Part A is "11-29" bar. Part A of the song is composed of four phrases, the lyrics are simple and clear, the melody is developed around the backbone, and the structure is simple and neat. The music begins with the weak part of the beat, also known as the weak rhythm, which is the most common and commonly used rhythmic form in our Uyghur music works. As for the original Uyghur language, it has no character tone, so its songs take the change of the rhythm of lyrics as the main source of singing. Therefore, the rhythm of Uyghur music must be mainly characterized by various syncopated rhythms. The phrase and even the section all take the form of low first and then high, starting from the weak rhythm position in the bar. The song has a total of 58 bars, and 36 bars begin with a weak rhythm. And "A glass of wine" uses the syncopated rhythm to deduce the Uyghur characteristics music. (see Figure 4)

Melodic Pattern

29 *rit.* *a tempo*
啊! 情人啊!

34
你的花容 月貌时刻 吸引着 我,

39
我在为你 尝受 悲 苦。 请接受

44
我心灵的 一杯美 酒。 一杯美酒, 一杯甜酒,

40

Detailed description: The image shows a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts at measure 29 with a 'rit.' (ritardando) marking, followed by 'a tempo'. The lyrics are '啊! 情人啊!'. The piano accompaniment features a complex rhythmic pattern with chords and moving lines. The second system starts at measure 34 with the lyrics '你的花容 月貌时刻 吸引着 我,'. The piano accompaniment continues with similar rhythmic patterns. The third system starts at measure 39 with the lyrics '我在为你 尝受 悲 苦。 请接受'. The piano accompaniment features a steady rhythmic accompaniment. The fourth system starts at measure 44 with the lyrics '我心灵的 一杯美 酒。 一杯美酒, 一杯甜酒,'. The piano accompaniment includes dynamic markings of 'mf' (mezzo-forte) and 'mp' (mezzo-piano). There are also some graphical elements: a grey triangle above the first system, a yellow trapezoid below the second system, and a grey L-shaped graphic on the left side of the page.

Figure 5 Part B: "A glass of wine"

Part B is “29-46” bar, it is a short change and development, which is the comparison of the previous material. The melody area becomes higher, and the emotion becomes high-pitched. In A part of the song we can see that the Uygur characteristic scales 2 degrees downward. Part B melody notes for improvement of the octave, the Uygur stand out young men and women of the warm feelings, melody line to “B” and “F” after the second as the core, and through the addition of these two features sound to highlight the Uighur music color. The lyrics corresponding to the melody of the song contain a lot of multi-tone words, and grace notes are added to beautify the tone of the decorative melody, reflecting the characteristics of folk songs. (see Figure 5)

Melodic Pattern

39
我在为你 尝 受 悲 苦。 请 接 受

44
我 心 灵 的 一 杯 美 酒。 一 杯 美 酒， 一 杯 甜 酒，

mf mp

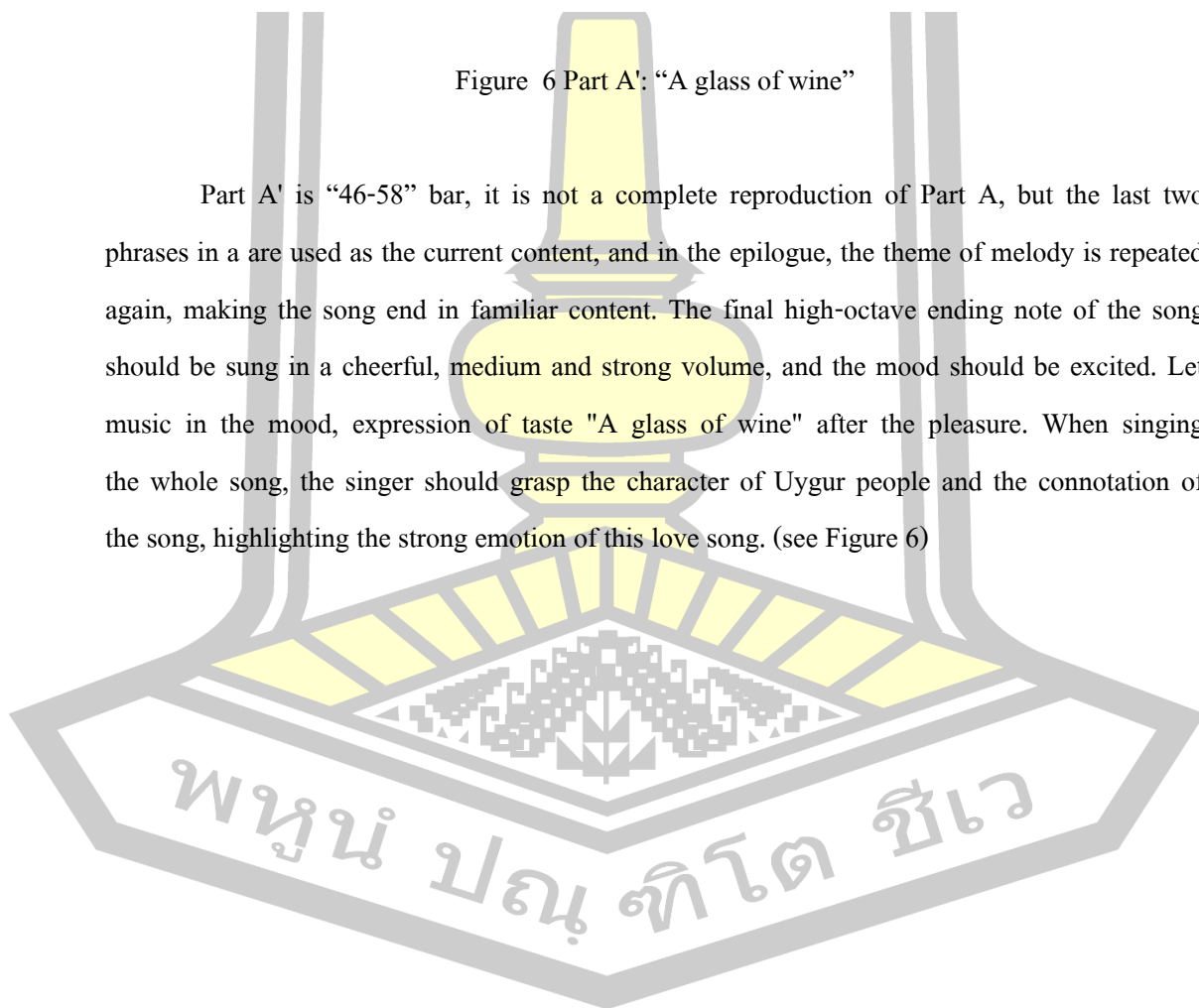
พหุณ ปณ ทิโต ชเว

49
一杯甜酒, 喝了它, 准会把你醉透。

54
1. 透。 2. 透。 啊!

Figure 6 Part A': "A glass of wine"

Part A' is "46-58" bar, it is not a complete reproduction of Part A, but the last two phrases in a are used as the current content, and in the epilogue, the theme of melody is repeated again, making the song end in familiar content. The final high-octave ending note of the song should be sung in a cheerful, medium and strong volume, and the mood should be excited. Let music in the mood, expression of taste "A glass of wine" after the pleasure. When singing the whole song, the singer should grasp the character of Uygur people and the connotation of the song, highlighting the strong emotion of this love song. (see Figure 6)



5.1.2 “Wusuli River song”

Melodic Pattern



乌苏里船歌
Wusuli River song

郭 颂、胡小石词
汪云才、郭 颂曲
于上、吴慰云伴奏
郭 颂曲
Lyrics by Guo, S. & Hu, X.
Melody by Wang, Y. & Guo, S.
Accompanied by Yu, S. & Wu, W.

9 *mf* *pp*

啊 郎 赫 尼 哪 A-La-He-Li-La 啊 郎 赫 尼 哪 A-La-He-Li-La

13 *mf*

啊 郎 赫 尼 哪 赫 雷 赫 尼 哪
A-La-He-Li-La, He-Li-La. (These words have no meaning)

Figure 7 The melodic pattern of “Wusuli River song”

From “Excellent Chinese art songs 2”, August 1, 2001, Hunan Literature and Art Publishing.

“Wusuli River song” by Hu Xiaoshi and Wang Yuncai and Guo Song. The song was first sung by Guo song and was released in the 1960s. The “Wusuli River song” was adapted from traditional folk songs of northeast China. With its exquisite melody and simple and kind language, the song realized the happy scene of life, labor and harvest of the Hezhe fishermen in the Wusuli River area of northeast China. The Hezhe, one of the least populated people in

the fertile land, had lived along the river in the northeast. Songwriters came to the area to learn about their environment without damaging their culture and beliefs. They are industrious and brave, and dare to challenge the nature. Up to now, they have been persisting in fishing and hunting activities, which has also produced the national living culture and unique artistic characteristics. This unique lifestyle has formed the unique national characteristics of the Hezhe nationality, and the local minor tunes have also formed the artistic tunes different from other regions. (see Figure 7)

“Wusuli River song” is a tenor solo song, which expresses the pride of the frontier nationalities in creating a happy life with their hard work and wisdom under the guidance of the national policy of the party and praises the beautiful future of the motherland. The song consists of three different parts, A-B-A.

Melodic Pattern

The musical score is presented in three systems, each with a vocal line and piano accompaniment. The key signature is three flats (B-flat major/D minor) and the time signature is 3/8.

System 1 (Measures 9-12): The vocal line begins with a *mf* dynamic and the lyrics "啊 郎 赫 尼 哪". The piano accompaniment features a rhythmic pattern of eighth notes. The system concludes with a *pp* dynamic and the lyrics "啊 郎 赫 尼 哪".

System 2 (Measures 13-16): The vocal line continues with the lyrics "啊 郎 赫 尼 哪 赫 雷 赫 尼 哪". The piano accompaniment provides harmonic support with chords and moving lines.

System 3 (Measures 17-20): The vocal line concludes with the lyrics "啊 郎 赫 尼 哪 赫 雷 给 根". The piano accompaniment ends with sustained chords.

21

1. 乌 苏 里
2. 白 云
3. 白 桦

Figure 8 Part A: “Wusuli River song”

Take the bar in the song score as the unit, Part A is “9-22” bar. In the beginning, the rhythm of 8-6 beat is free and smooth. From the perspective of mode analysis, this song still adopts the traditional pentatonic mode without partial tone. The author integrates the Chinese and western modes of this song and adds some unique creation and expression techniques of western piano music in the traditional Chinese pentatonic mode. Whole section of the lyrics in Part A are featured by the hum of the boat song of the Hezhe nationality. The lyrics are actually meaningless and full of passion. As the introduction of the whole song, the beautiful scene of Hezhe people rowing a boat and casting a net on the lake is shown. (see Figure 8)

First of all, the introduction part of the first 7 bars belongs to the scattered board, (see APPENDIX B) while the harmony is used in parallel octaves, which is bold and innovative, of course, it is also effective. Parallel octave harmony plays a more significant role in the performance of this piece and its unique artistic atmosphere. It can produce and enhance the ethereal effect of distant calls to the green mountains and across the river. When matched with the following chords, the beautiful scenery of rippling waves will flow out from the notes. The triplet and grace notes in the first bar have a special rhythm and a prolongation of half notes. Subsequent arpeggios can serve as a good foil.

Melodic Pattern

21 3

1. 乌 苏 里
2. 白 云 棹
3. 白

26

江 飘 林 (咪) 过 里 长 大 人 又 顶 儿 子 长 山 笑 蓝 金 笑 蓝 色 开 的 的 了 江 阳 满 水 光 山

31

起 照 波 浪 赫 哲 人 撇 开 千 张
红 杜 帆 赫 哲 人 走 上 掌 幸 福

36

1. 2.

网, 舵, 船 儿 满 江 鱼 满 仓 啊 郎
路, 双 手 的 赢 得 丰 收 年 啊 郎
人 民 的 江 山

Figure 9 Part B: "Wusuli River song"

Part B is “23-40” bar. In the middle, the rhythm of 4-2 beat is regular, just like a boat moving slowly on the river. (see Figure 6) The last part is from “40” bar to the end of the song. (see APPENDIX B) The melody and lyrics are the same as Part A. The initial factors and the ending board are used for the introduction and ending of the song, and the regular structure is used in the middle. In order to form a foundation for the main melody of the whole song, the beginning quoted the high-pitched singing of the labor song and the echo of the distant valley, so that the audience can fully feel the amorous feelings of fishermen from the Hezhen nationality. The whole song has a wide range, high difficulty and many singing methods.

5.2 Modern songs: “Blue Sea of love”, “Love song”.

5.2.1 “Blue Sea of love ”

Melodic Pattern

蓝色爱情海

Blue Sea Love

樊孝斌词
印青曲
姜哲新伴奏

Lyrics by Fan, X
Melody by Yin, Q
Accompanied by Jiang, Z

10

1. 月光 溶溶	相知 相爱,	风起浪涌	我与你同往。
2. 点亮 烛光	串过 尘埃,	现在将来	都彼此关怀。
1. The moonlight is soft,	the friends love each other,	the wind waves,	I am with you.
2. Light the candle,	pass through the dust,	present and future,	care for each other.

Figure 10 The melodic pattern of “Blue Sea of love”

From “Selections of soprano volumes: Chinese works”, September 1, 2010, Shanghai Education Press.

"Blue Sea of love" with the use of lyrical approach, memory and elaboration of the two people's pure love story, the environment of the vivid description and description, lyrics used lyric verse, between the lines full of thick love mood. Describes in the moonlight melting night, the scenery charming coastal, there is a pair of lovers hug each other sad, feel very romantic and warm. Composer Yin Qing used a smooth tone to tell the story of a pair of lovers through the dust, across the fleeting time, doomed love will all the pain all drowned, let the truth in the world. This picture has the scene, the feeling, the sound, the color, lets the human be on the scene, has stimulated the rich imagination, has made the matting for the later emotion surging high tide.

"Blue Sea of love" is a song to express love, with poetic lyrics, beautiful and smooth tunes, rigorous structure, fully embodies the perfect combination of poetry and music, with a strong romantic color and lyrical style, has become a popular, far-reaching, bright color masterpiece. The singer wants to perform this work, to the work of the central idea and artistic form of a comprehensive analysis. (see Figure 8)

Melodic Pattern

10

1. 月光 溶溶 相知 相爱, 风起浪涌 我与你同往。
2. 点亮 烛光 串过 尘埃, 现在将来 都彼此关怀。

Figure 11 The melodic pattern of "Blue Sea of love"

From "Selections of soprano volumes: Chinese works", September 1, 2010, Shanghai Education Press.

"Blue Sea of love" uses lyrical approach, memory and elaboration of the two people's pure love story, the environment is vivid, lyrics used lyric verse, thick love mood is full of lines.

The moonlight is melting the night, there is a pair of lovers hugging each other sadly. Composer Yin Qing used a smooth tone to tell the story of a pair of lovers through the dust crossed the fleeting time. This picture with the scene, the feeling, the sound, the color has stimulated the rich imagination and has made the matting for the later emotion surging high tide.

"Blue Sea of love" is a song to express love, with poetic lyrics, beautiful and smooth tunes, rigorous structure, fully embodies the perfect combination of poetry and music, with a strong romantic color and lyrical style. It has become a popular, far-reaching, bright color masterpiece. (see Figure 10)

Melodic Pattern

Figure 12 Part B: "Blue Sea of love"

After the second repetition of the b section, the emotion gets a good catharsis and enters the end. At the end of processing, it is very unique, originally 4/4 beats turns into 4/5, in the music section 38 downbeat, by weak sound close music, and then the transition of one

section, then back to 4/4, after a melody line the bottom and then octave interval has been, on the top note of music a2 lasted six, added to the grand momentum of the music, widen the range of music. (see Figure 12)

5.2.2 “Love song”

Melodic Pattern

情 歌
歌剧《苍原》选曲
Love Song
Excerpts from the opera
“Cangyuan”

黄维若、冯伯铭词
徐占海、刘 晖曲
Lyrics by Huang, W.& Feng, B.
Melody by Xu, Z.& Liu, H.

7
送哥 送到 太阳 升, 送哥 送到
Send brother to the rising sun, send brother to the falling stars,

12
到 星儿 落。 叫声 远行 的人儿 哟, 啊
Call to him who goes away

Figure 13 The melodic pattern of “Love song”

From “Chinese and foreign classical vocal music”, November 1, 2016, Shanghai Education Press.

The tone of "Love song" comes from the inner Mongolian folk song "Da Ma Qing", and has been adapted by the composer. The plot of the opera and the image of music are shown through the varied beats and rhythms in the music.

In the opera "CangYuan", "Love song" there have been three times, my first is in the heroine mistook lovers shed stare blankly is dead, she remembered before the unforgettable

time when two people fall in love, felt sorry for the dead lover, here by way of singing is the tragedy of the unique singing. The second time is that she meets again after a long time of separation, which makes her fall into a new contradiction, unable to say goodbye to the past. The last time was when she chose to sacrifice her life. All the clansmen sang a mixed chorus of "Love song". (see Figure 13)

Melodic Pattern

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked as '中速' (Moderato).

System 1 (Measures 7-11): The vocal line begins with the lyrics '送哥送到太阳升, 送哥送'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

System 2 (Measures 12-15): The vocal line continues with '到星儿落。叫声远行的人儿哟, 啊'. The piano accompaniment includes a dynamic marking of *mf* and a tempo change to 'accel' followed by 'a tempo' and the instruction '稍自由' (Ad libitum).

System 3 (Measures 16-19): The vocal line has the lyrics '妹阿妹有话对你说。'. The piano accompaniment features a dynamic marking of *mp* and includes triplets in both hands.

System 4 (Measures 20-23): The vocal line starts with '如果你是辽阔的'. The piano accompaniment includes a dynamic marking of *mf* and *mp*.

Figure 14 Part A: "Love song"

In the opera "Cangyuan", the section of "Love song" chooses two-part form (A+B). Part A is "7-20" bar, (see Figure 12) and Part B is from "20" bar to the end of the song. (see APPENDIX D) The form of Part A is 4 sentences, and the meter is relatively free, which is represented by 4/4. The mode of the tune is in the form of 7-sound F. The form of Part B has 13 sentences, the time is expressed as 3/8 medium speed, and the mode of the tune is the feather mode of seven sounds F. Both belong to the form of homophonic tone, but they are different in rhythm. The rhythm is comfortable and free, which shows the vastness of the grassland and the broad mind of the Mongolian people.

In the whole tune of "Love song", the tone of Part A is mainly sentimental and tragic, and the rhythm is relatively changeable. Therefore, the singer should keep pace with the change of rhythm in sound shaping, master the mood, and control each intonation in the best state. The overall rhythm of Part B is relatively compact, mainly expressing the protagonist's yearning for love. Therefore, it is necessary to pay attention to the ascending notes of big jump when singing. Such melodies are quite complex, and the vocal state that the singer wants to show should also change accordingly.

In the "Love song" of the opera "CangYuan", the most emotional expression is the rhythm of music. The method of combining emotion and rhythm is adopted here. When the emotion of an actor changes, the rhythm also changes accordingly, which plays an important role in shaping the character image. In the opera, the feelings of all the paragraphs are built on the basis of the rhythm of the music, and the difference in rhythm determines the music emotion and character difference of the opera.

The tone of the song was very sad, and she was praised and sympathized by all the clansmen. When personal interests conflict with clan interests, the heroine puts collective interests first, sacrifices her own life and strengthens the strong desire and belief of all the clan members to return to the motherland.

5.3 Chinese folk songs and Chinese modern songs

5.3.1 Different piano accompaniment in creating the theme

Folk songs refer to songs created by a certain nation in their ancient or modern times with their own national style. The ancestors of each nation have their own songs in ancient times.

Most of these most primitive folk songs do not have exact authors, but verbally spread. These original folk songs have developed to the present, and later generations have adapted the melody and lyrics to form a modern folk song that is easier to sing. Therefore, most folk songs have distinctive regional characteristics. For example, "A glass of wine" is a Xinjiang Uyghur folk song. In Xinjiang, the Uyghur is the largest minority group except the Han. The "Wusuli River song" is a song adapted from the traditional Hezhe folk songs. The Hezhe people are also ethnic minorities only in the Northeast. As China has different ethnic groups and regions, folk songs often have different forms. Even in the same ethnic group and region, there are often many styles classified by ethnic and regional groups. There are 56 ethnic groups in China. Due to the differences in historical traditions, linguistic features, and customs of different ethnic groups, the styles and colors of folk songs of various nationalities are far apart. Some ethnic groups have a large number of people and a wide geographical area, such as Han, Mongolia, Tibetan, Zhuang, Uyghur and other ethnic groups, but they can also be divided into several color zones according to the musical characteristics of folk songs.

The early Chinese modern songs originated before and after the May Fourth Movement. After returning to overseas music lovers, they adapted the Chinese music according to the characteristics of Western art songs, boldly innovated and created a precedent for Chinese art songs. At that time, the western art songs were derived from the literary works of the country, including poems and words. "Blue Sea of love" is a beautiful love song, the lyrics are poetic, with a strong romantic atmosphere and lyrical style. "Love Song" is selected from the Chinese new opera "Cangyuan", which is a classic aria work in the opera series. These two songs fully reflect the rich content and diverse themes of Chinese modern songs.

5.3.2 Piano accompaniment melody

Xinjiang folk songs are popular in Xinjiang and around the country. Xinjiang is located in the northwestern border of China. The "A glass of wine" uses the Uyghur harmonies. The whole layout is divided into two parts. The first part is a single two-part style and the second part is an expanded single stage. The music theme has cuts and beats throughout the whole song, which shows the Xinjiang Uyghur temperament, and the accented place is set to an aerial shot, full of enthusiasm. This melody not only attracts the listener's hearing, but also shows the national customs of the song.

"Wusuli River song" uses the traditional Chinese folk song five-tone, "1, 2, 3, 5, 6", but the author has a fusion of Chinese and Western melody of the song, which adds unique features of Western piano music. The melody is smooth and natural flowing like a river.

The structure of the "Blue Sea of love" phrase is square, showing outstanding contrast characteristics. In the first half of the music, it uses natural major features, with a soothing rhythm, unfolding the music scene of the moonlight.

"Love Song" is an aria that expresses missing lovers, so the melody of love songs is full of drama. It is closely connected with the storyline. Its melody has a strong Mongolian atmosphere, but it also draws on Western opera in the melody rhythm and harmony changes. The creative method, "Love Song" is also the main theme of the entire opera.

In summary, the melody basis of folk songs mostly adopts the traditional Chinese five-tone style, or a little adaptation in the traditional five-tone style. Secondly, the melody and rhythm have distinct national characteristics, and the singing style also has a dialect accent. The melody of Chinese modern songs is generally seven-tone, major and minor, some modern songs with ethnic flavors. Singing is also used in the vocal singing style, and national songs are significantly different.

5.3.3 Piano accompaniment notes range

Xinjiang folk song accompaniment instruments include tambourine, Dongbula, hot corrugated, iron drum and so on. The "A glass of wine" melody is beautiful, the rhythm is lively and vivid, the structure is regular and symmetrical, and the emotions are warm and cheerful. Most of the piano accompaniment adopts seven-tone natural tone, and also five-tone, b7, #1, #2, #4, #5, etc. The use of sound is rich and varied, the color is distinct and unique, and the local flavor is strong. The piano accompaniment of "Wusuli River song" also has national characteristics. The first seven knots and the sounds use parallel octaves, which produces the ethereal effect corresponding to the Qingshan shouting. The decorative sounds and arpeggios, the widening of the range bring the whole song to a climax. When the melody and rhythm change, it fully reflects the fusion of the piece music and piano accompaniment.

"Blue Sea of love" uses the chord decomposition of the voice, piano and accompaniment, effectively driving the development of the scene in the song. In the second half In the piano

accompaniment of the paragraph, the use of sound density contrast, wide and narrow contrast, strong and weak contrast and other performances make the music more three-dimensional.

The piano accompaniment of "Love Song" runs through the rhythm of the triplet, making the music more coherent and free in expression.

In summary, in the piano accompaniment of Chinese national songs, according to the different national characteristics of the songs, or the dialects in the lyrics, the corresponding second degree or vocal accompaniment will be added to strengthen the national flavor, and the rhythm will also be based on The singer's emotions are adjusted differently. The contrast between strength and weakness is obvious. It can be freely extended according to the emotion of the song or the singer. The piano accompaniment will also appear in the temporary adaptation of the original score. The piano accompaniment of Chinese modern songs tends to be more neat. When playing, it is more important that the piano rhythm matches the original score. If you use column chords, the rhythm will not change much, and there will be no rhythm free.

5.3.4 Relationship between piano accompaniment and singers

Folk songs are mainly lyrical, and folk songs are mostly performed with piano accompaniment instead of huge bands. It doesn't have to be a huge volume. With a variety of sounds, clear words, and delicate tone, these aspects have become an important ruler for the singer's artistic performance and singing level. Most of the folk songs are free-tempered and melodic, and the singers are relatively free when singing. The songs often have a unique national singing melody. They often add their own impromptu singing according to the national characteristics of the song, so the piano player is playing. When the corresponding song transitions end, it will pay special attention to the cooperation with the singer, and will also cooperate with the vocalist's improvisation to match the corresponding piano sound. Piano accompaniment has a great effect on the atmosphere of national songs, and is more diverse than the piano accompaniment of Chinese modern songs. Chinese modern songs have regular melody and tunes have strong expressive power. Therefore, piano accompaniment has a strong and guiding nature in Chinese modern songs, mainly to help singers better grasp the rhythm, grasp the melody of songs. Interlude makes the music work hierarchical, and also provides time for the singer's rest, exhalation, and emotional accumulation. Singing and piano accompaniment have a

co-creation and interdependence. Through perfect combination, the two better show the characteristics and connotation of the song.

Based on the above content, I sorted out and summarized the table of piano accompaniment comparison between Chinese folk songs and Chinese modern songs.

Table 1 Comparison of piano accompaniment in Chinese folk songs and Chinese modern songs

Comparison Styles	Piano accompaniment of Chinese Folk songs	Piano accompaniment of Chinese Modern Songs
1. Creative theme	Adapted from traditional folk songs	Modern people create it themselves.
2. Melody	With syncopated notes, the Chinese pentatonic mode in the majority, “1,2,3,5,6”.	Similar to opera, there are arias, melodies in major intervals.
3. Notes range	The beginning of the piano accompaniment melody is mostly free, with a wide range of intervals. With the free play of the singer, the piano accompaniment can be added to the improvisation in the singing.	Piano accompaniment melody is mostly regular, rhythm is relatively regular, interval range is small. It will not join the player's impromptu accompaniment.
4. Relationship with singers	Help the singer find the melody, increase the characteristics of the national melody. It can adjust at any time according to the singer free rhythm.	The rhythm of the singer is controlled by the regular piano accompaniment to heighten the singing atmosphere.

5.4 Summary

The piano accompaniment in vocal music in the important role is no doubt. In Chinese folk songs and Chinese modern songs, the same thing is that a good piano accompaniment will guide the singers to sing correctly and accurately in melody, and also constrain the singers in rhythm, making their singing more standard and also serving as a foil to the atmosphere emotionally. Is different in Chinese folk songs and Chinese modern songs in the style of the two different songs, playing the way is not the same, the Chinese folk song, more is to use the choreography of piano accompaniment by channel mode in China, have distinct national characteristics, and more freedom in play, and Chinese modern songs like international song piano accompaniment, section more neat, also does not have a lot of improvisation.



CHAPTER VI

CONCLUSION

6.1 Conclusion

In the first chapter, I introduced that piano is a highly expressive instrument, which has the reputation of "The King of Musical Instruments". Since the 9th century, organ has been allowed to enter the church to accompany the voice, which is the important origin of piano as an accompaniment instrument. At the beginning of the 20th century, Chinese school songs with western melody and lyrics were called "school songs", which were the embryonic form of Chinese art songs. Chinese art song piano accompaniment in the early song combined with lyrics poetry from all aspects of the image and artistic conception. These works mainly are the model of western scale combined with Chinese channel mode, it uses western harmony, texture, composition techniques.

In the second chapter, I explained the meaning of Chinese folk songs and Chinese modern songs. Chinese vocal music art is mainly divided into folk songs and modern songs. Folk songs spread to the people of a country or region and become part of its unique song culture. It is a kind of folk literature. Bel canto is an opera singing method that emphasizes free, pure, smooth voice with flexible and accurate vocal skills. Bel canto was introduced to China after the May 4th movement and gradually took root and germinated in the ancient land of China. According to the content of folk songs, they can be divided into the following six categories: labor songs, current political songs, ritual songs, love songs, children's songs and life songs.

So after setting out my goals, I did this study by using a qualitative research by referring to historical literature and applying the methods of music theoretical basis, Musicology and ethnomusicology (field investigation and participation in people's activities). I got what I said in chapters four and five.

Therefore, in chapter 4 and 5, the relationship between Chinese folk songs, Chinese modern songs and piano accompaniment is firstly sorted out. Piano accompaniment plays an important role in vocal music teaching. However, after investigation and research, I found that the current music teachers' piano accompaniment generally has the following problems: monotonous

accompaniment, insufficient strain capacity of mode and quantity, and insufficient flexibility in the application of accompaniment texture. Therefore, in the future training of piano accompaniment, we should pay attention to the training of formal accompaniment, improvisational accompaniment and the rationality of chord matching.

In order to make the research more specific, I selected two songs from the Bel canto of Chinese folk songs "A glass of wine", Song "Wusuli River song" and Chinese modern songs "Blue Sea of love", "love song" for analysis and research. By analyzing songs by paragraph, melody, melody and piano accompaniment, it is found that obvious differences between Chinese folk songs and Therefore, in chapter 4 and 5, the relationship between Chinese folk songs, modern Chinese songs and piano accompaniment is sorted out. Chinese modern songs are embodied in different creation theme, different melody direction, different content of lyrics and different handling methods of piano accompaniment.

In the long development of music in the west, artistic songs occupy an important position in the field of music by virtue of their beautiful melody, rich connotation and noble and elegant artistic charm. The piano accompaniment art songs not only play the function of accompaniment, but also has music expression, which affects the singer's singing. In western works, many composers attach great importance to the piano accompaniment part of vocal music works. Therefore, the perfect performance of piano accompaniment is an important part of the complete performance of vocal music. In fact, piano accompaniment is an integral part of the performance of the work, which is inseparable from the lyrics and melody, and is not used as a simple harmonic auxiliary and pitch rhythm reminder of the song. If piano accompanists do not pay enough attention to the accompaniment of songs, they even mechanically hit the keys, destroying the image and charm of music.

In the art field of music, the piano accompaniment of art songs plays an equally important role with the main melody. The piano accompaniment plays an important role in shaping the image of music and setting off the artistic conception of music. At the present stage, the music mood and the main melody of art songs adapted from Chinese folk songs have generally been defined. Therefore, in the creation of art songs adapted from Chinese folk songs, proper piano accompaniment is particularly important. In the piano accompaniment of songs adapted from Chinese folk songs, it is very important to deal with the main melody and try to

modulate it as much as possible. Piano accompaniment to art songs is an important art form that can rival singing melody. Through piano accompaniment, music image can be shaped and music atmosphere can be rendered. Chinese folk songs have a history of thousands of years. Many composers have tried to adapt Chinese folk songs, but the final result is to simply add piano accompaniment to the folk songs. It is very important to adapt Chinese folk songs and make them the piano accompaniment of art songs, and to deal with the main melody.

In the process of music creation, the front or back of music main melody can be modified with auxiliary notes to form a characteristic sound pattern, so that the piano accompaniment can retain the framework of singing melodic notes and form a special part to foil the main melody on this basis. This is also an important feature of modifying the main melody. In general, the main melody of the piano parts is to put in the inner parts, combining with the right flow semiquaver and form a kind of repetition of the main theme, thus highlights the theme of the works. For the adaptation of Chinese folk songs into artistic songs, the creation principles followed are usually the application of harmonic texture, and the combination of chord changes into various forms of sound patterns so as to express the music image of artistic works and the emotions of performers and creators. Column and chord arrangement is used to form a regular technique of creation, which can foil the harmony of art works. At the same time, the use of tremolo can effectively enhance the expressive force of piano performance. When tremolo is used in the continuation of the same tone, the change of music intensity can be emphasized, which effectively reflects the characteristics of orchestral music. Western vocal music works piano accompaniment requires to touch the key delicately. The piano accompaniment of Chinese folk songs is diversified in the touch of keys, and many of them are imitations of Chinese national instruments with rich changes in timbre. Since the original spectrum of Chinese folk songs is used mostly ethnic musical accompaniment, adaptation after piano accompaniment is not aimed to deviate from the unique style of folk songs and lasting appeal. Therefore, it requires the accompanist are able to imitate various ethnic musical instruments sound, chime ethnic musical Instruments such as tone.

The conclusion is that the accompaniment of Chinese folk songs is more flexible and free in terms of rhythm. More emphasis is placed on grasping the urgency of speed and the strength of rhythm according to the singer's mood, singing style and state. Secondly, in timbre, the accompaniment of Chinese folk songs especially emphasizes the imitation of Chinese national

Musical Instruments. The way of touching keys and playing techniques are quite different from the accompaniment of western vocal music works. Thirdly, many Chinese folk songs have strong Chinese opera characteristics. The role of piano accompaniment in folk songs is not only to follow and foil the singing, but also to become the singing partner, echoing with the singing and complementing each other. As the accompanist of folk songs in China, they should understand the characteristics of folk music accompaniment, to maximize the reserve the original Chinese folk songs, and also to play the piano as a multi-tone instrument, to make the piano have a unique style of folk song to achieve the perfect combination of Chinese and western music art. Vocal accompaniment should be able to understand the artistic aesthetics of art songs. The piano accompaniment part of art songs is different from the performance of piano works. The essence of artistic songs is the romantic lyric music generated by the combination of poetry and music, which is a song with accompaniment written on the basis of lyric poems. Piano accompaniment plays an important role. These art songs have lyrical artistic characteristics, so the piano accompanist should be flexible and supple with both hands, and allow the players freely to control the weight of shoulders, backs and arms, and make them focus on the fingertips to play the lyric tone of art songs.

To master the accompaniment part of songs, you need to have some understanding of the creation background, the strength of the harmony and contrast, the phrase of breathing and the accuracy of speed. And also, you need to analyze the classification of songs harmonies and phrase, the lyrics content and so on. For cylindrical chords, octaves and tremors, there should be color comparison in content. To sum up, the piano accompaniment of vocal music songs integrates various factors of music, which is highly artistic and ideological. In the history of western music, it carries the artistic brilliance that cannot be erased by artistic songs. The piano accompanist can understand and grasp the style of the work in a deeper way and play it accurately and properly, which will definitely integrate with the singer in a better way and greatly reflect the artistic charm of the art song.

6.2 Discussion

Cheng Ming (2017) said in his article entitled "on the integration of Bel canto and Chinese national singing" that Bel canto can improve China's vocal system and promote its

development. Using Bel canto to adapt and sing Chinese traditional folk songs is also a way to promote Chinese folk songs. At the same time, those who learn Bel canto can also sing folk songs as much as possible so as to win audiences and inherit Chinese folk singing on the other hand.

Huang Tengpeng (2002) in his article "aesthetic thinking about art songs in China", on the other hand, he thinks that we are in the process of creation and study art songs, efforts will be European music composing skills and culture aesthetic combined with traditional Chinese culture, the reasonable solution exists in two kinds of cultural exchange between the creators and appreciators, the contradiction of the aesthetic ideology in the quintessence of western music at the same time fully affirmed its ethnic dances.

I agree with Huang Tengpeng's point of view. Although the development of Chinese folk songs has a long history, its spreading and influence are limited to China. However, Chinese modern songs, with the reference of western Bel canto singing, have far greater international influence than Chinese folk songs, though their development is not as good as Chinese folk songs in practice. However, the inheritance and development of Chinese folk songs should not only rely on Bel canto singing. We should start from the most basic aspects, such as song creation and melody to integrate culture first, then technology, and then we could talk about how to inherit them.

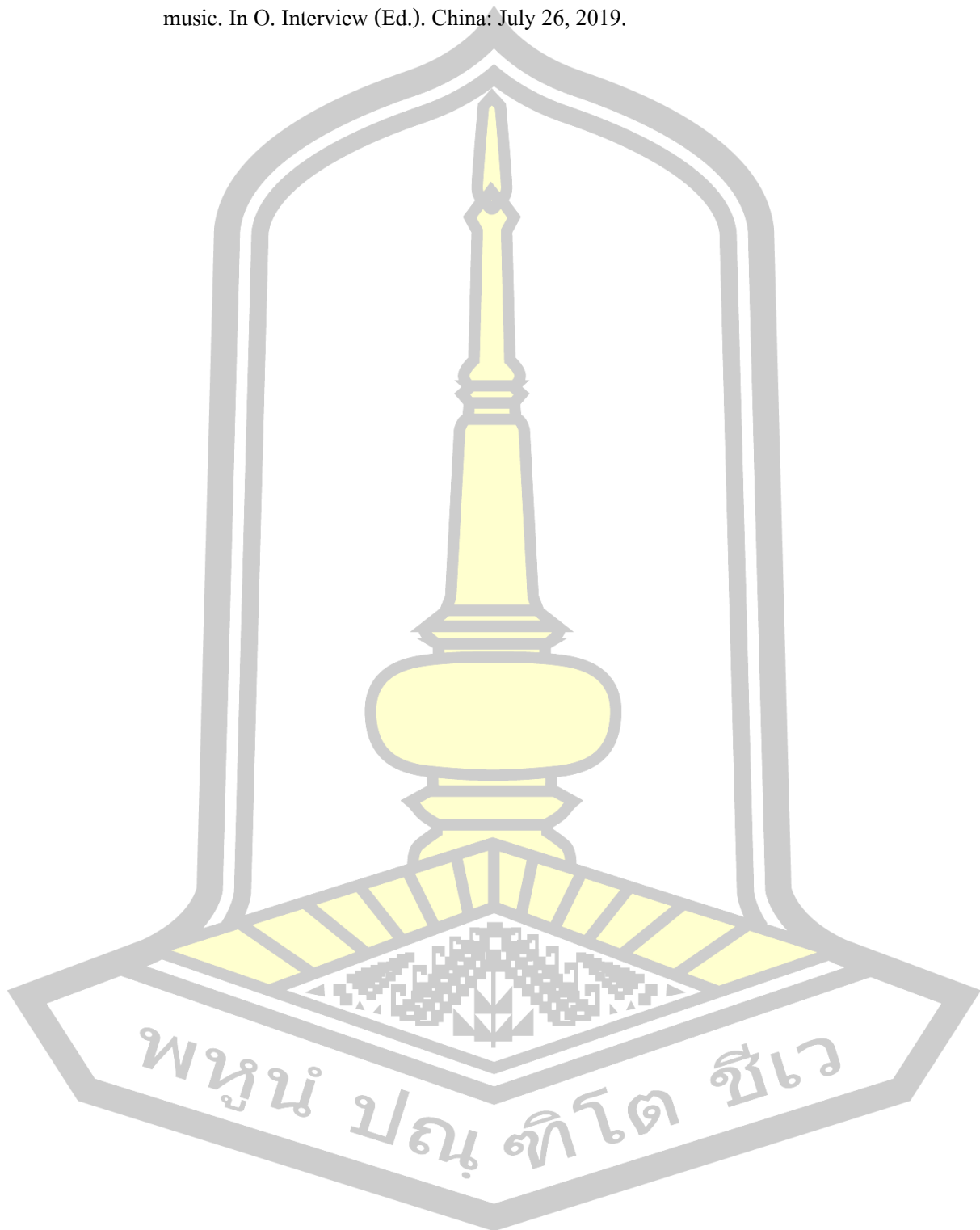
6.3 Suggestion

Finally, I suggest further study on the integration of Chinese folk songs and Chinese modern songs, melody lyrics and singing methods, and the impact of the integration on piano accompaniment. Can Chinese folk songs achieve better results through Bel canto singing? Will the style of piano accompaniment of modern Chinese folk songs be more free or will they be more orderly like Chinese modern songs? Does the development of folk songs need more international cultural integration? Are traditional Chinese folk songs on the decline? Will further study on the piano accompaniment of folk songs help the inheritance of folk songs? Is the cultural structure of Chinese modern songs more characteristic of Chinese culture than western culture? Will too much western music culture spread to China for development suppress China's own music culture? These are all issues worth studying in the protection and development of music culture in China.

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APPENDIX A

A song "A glass of wine"

一杯美酒

维吾尔族民歌
艾克拜尔吾拉木译配
刘峻配伴奏

中速、热情地

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The tempo and mood are indicated as '中速、热情地' (Moderate, Passionately).

The second system continues the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

11
我的爱情像杯美酒，一杯美酒，

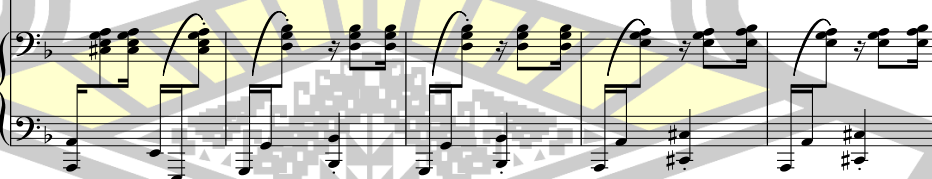
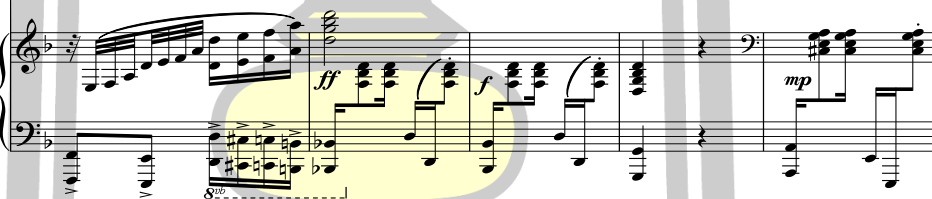
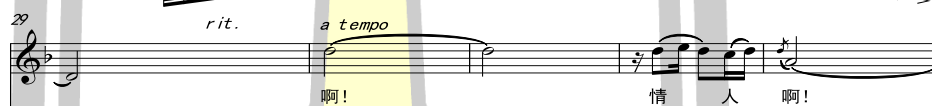
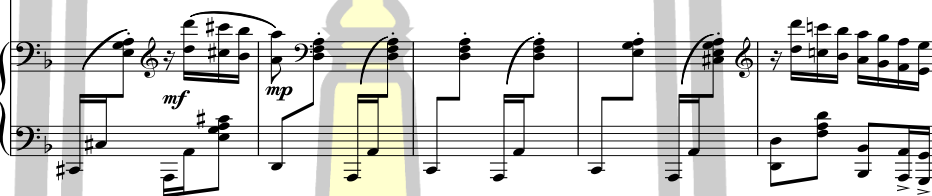
The piano accompaniment for the first part of the lyrics, marked with *mp* (mezzo-piano) and *mf* (mezzo-forte).

15
心上人请你把它接

The piano accompaniment for the second part of the lyrics, marked with *f* (forte) and *mp* (mezzo-piano).

พหุณฺ์ ปณฺุ ทิโตะ ชีเว

2



พหุณ ปณ ทิโต ชเว

39

我在为你 尝 受 悲 苦。 请 接 受

44

我 心 灵 的 一 杯 美 酒。 一 杯 美 酒， 一 杯 甜 酒，

49

一 杯 甜 酒， 喝 了 它， 准 会 把 你 醉

54

透。 透。 啊！

APPENDIX B

A song "Wusili River song"

乌苏里船歌

郭 颂、胡小石词
汪云才、郭 颂曲
于上、吴慰云伴奏

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score includes various musical notations such as triplets, trills, and dynamic markings.

System 1: Features a treble clef staff with a melodic line and a bass clef staff with accompaniment. It includes two triplet markings (3) and an *8va* marking. The instruction *poco a poco accel.cresc.* is written below the staff.

System 2: Continues the melodic and accompaniment lines. It includes a triplet marking (3) and a trill marking (*tr*).

System 3: Features a treble clef staff with a melodic line and a bass clef staff with accompaniment. It includes a triplet marking (3) and a dynamic marking *f*.

System 4: Continues the melodic and accompaniment lines. It includes a trill marking (*tr*).

System 5: Continues the melodic and accompaniment lines. It includes a trill marking (*tr*).

2

8 *tr* *8va*

9 *mf* *pp*

啊郎赫尼哪 啊郎赫尼哪

13 *mf*

啊郎赫尼哪 赫雷赫尼哪

17

啊郎赫尼哪 赫雷给根

21 3

1. 乌 苏 里
2. 白 云 桦
3. 白 云 桦

26

江 (唻) 长 又 长 蓝 蓝 的 江 水
飘 (过) 过 大 顶 山, 金 色 的 阳 光
林 里 人 儿 笑, 开 了 满 山

31

起 波 浪 赫 哲 撒 开 千 张
照 船 帆 紧 人 人 浆 走 掌 稳
红 杜 鹊 赫 哲 人 走 上 幸 福

4

36 1. 2.

网, 船 儿 满 江 鱼 满 仓. 啊 郎
舵, 路, 双 手 人 的 江 得 山 丰 收 年. 啊 郎

41

赫 拉 赫 尼 哪 雷 呀 赫 拉 哪 尼 赫 尼 哪
赫 拉 赫 尼 哪 雷 呀 赫 拉 哪 尼 赫 尼 哪

46 3. *mf*

万 万 年. 啊 郎 赫 尼 哪

5

pp

啊 郎 赫 尼 哪

8va

mf

啊 郎 赫 尼 哪 赫 雷 赫 尼 哪 啊 朗 赫 尼 哪 赫 雷 给

根.

dim.

pp

提示：考试时，建议演唱第一、三段歌词，或第二、三段歌词。

APPENDIX C

A song "Blue Sea of love"

蓝色爱情海

樊孝斌词
青曲印
姜哲新伴奏

$\text{♩} = 62$

4

mf

7

f

10

1. 月光 溶溶 相知 相爱, 风起浪涌 我与你同往。
2. 点亮 烛光 串过 尘埃, 现在将来 都彼此关怀。

mp

2

14

深 深 眷 恋 你 的 胸 怀, 拥 抱 在 一 起 今 世 永 远
千 金 难 买 你 的 尽 甘 来, 真 情 流 淌 在 心 里 涌

17

$\text{♩} = 64$

不 涌 更 澎 湃。 啊 你 和 我, 把 把。

20

心 儿 连 起 来, 岁 月 如 歌 像 那 蓝 色 爱 情 海。
心 儿 连 起 来, 汗 水 如 花 开 在 蓝 色 爱 情 海。

พหุ ประถมศึกษา

23

当 幸 福 绽 开 满 天 云 彩, 美 丽 人 生
 流 过 暖 暖 血 脉, 紧 握 你 手

26

1.
 永 不 分 开。
 永 不 分

29

开。 啊 你 和 我, 把 心 儿 连 起 来,

4

32

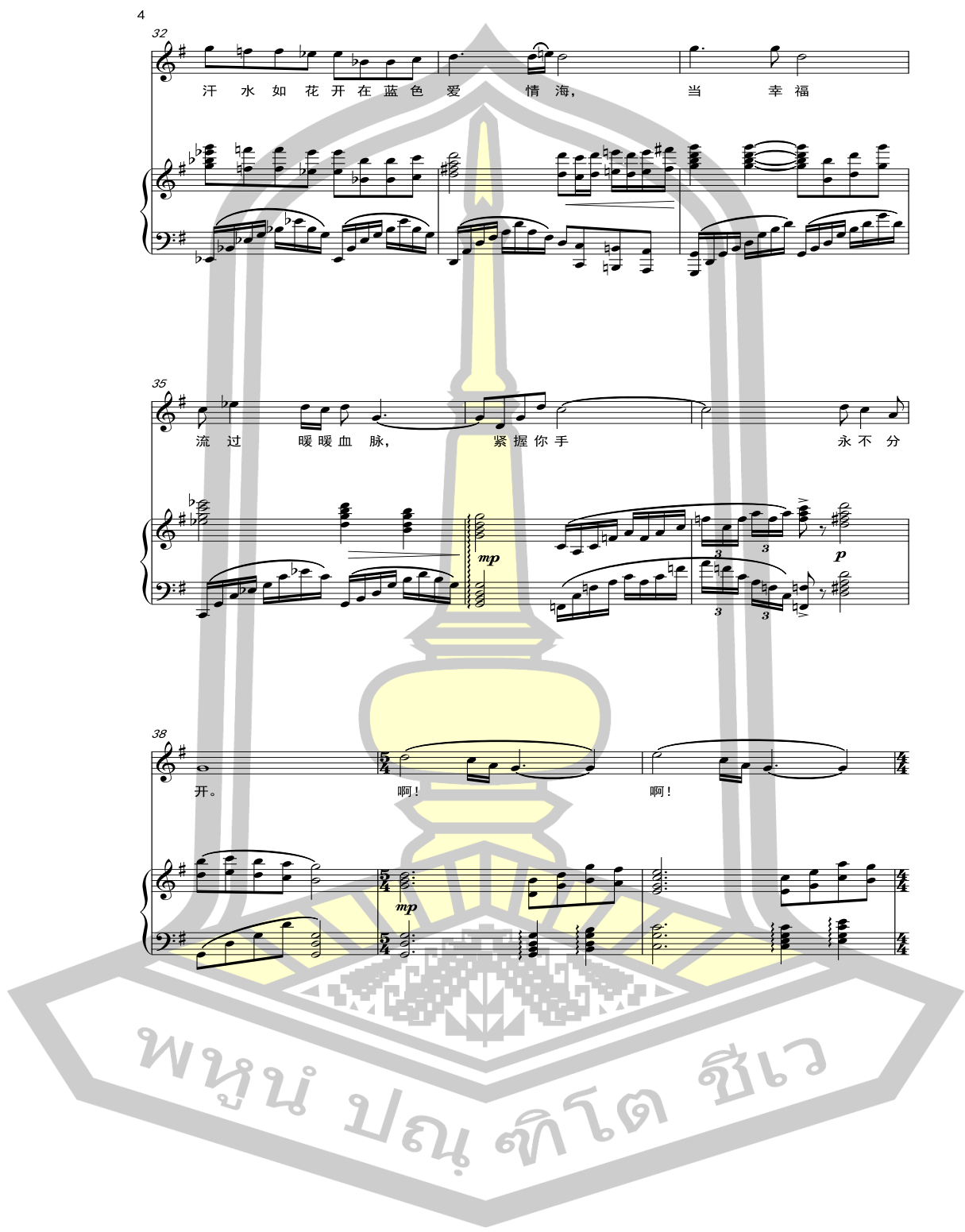
汗水如花开在蓝色爱情海，当幸福

35

流过暖暖血脉，紧握你手 永不分

38

开。 啊！ 啊！



41 5

啊! 永 不

ff

44

分 开!

提示：1. 考试时，建议只唱其中一段歌词，然后接第29小节至结束。
2. 考试时，前奏可从第5小节开始。

พูน ปณ ทิโต ชีเว

APPENDIX D

A song "Love song"

情 歌

歌剧《苍原》选曲

黄维若、冯伯铭词
徐占海、刘 晖曲

慢板 轻柔地

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one flat) and 4/4 time, starting with a whole note G4. The lower staff is a piano accompaniment featuring a steady eighth-note bass line in the left hand and arpeggiated chords in the right hand. The first two measures of the piano part are marked with a '6' below the staff, indicating a sextuplet.

The second system continues the vocal and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and a half note Bb4. The piano accompaniment continues with similar arpeggiated patterns and a consistent eighth-note bass line.

The third system begins with a vocal line starting at measure 7. The lyrics are: 送 哥 送 到 太 阳 升, 送 哥 送. The piano accompaniment features a more complex texture with chords and arpeggios. A dynamic marking of *mp* (mezzo-piano) is present. The system concludes with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment, marked with an *8va* and a bracket.

The fourth system starts at measure 12. The vocal line has the lyrics: 到 星 儿 落。 叫 声 远 行 的 人 儿 哟, 啊. The piano accompaniment includes a triplet of eighth notes in the left hand. The system includes dynamic markings of *mf* (mezzo-forte) and *f* (forte), and tempo markings of *accel* (accelerando) and *a tempo* (return to tempo). The system ends with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment.

2

16 *mp*

妹阿³ 妹 有话 对 你说。

mp *mf* *f*

20 中速

如 果 你 是 辽 阔 的

mf *mp*

26

草 原， 我 就 化 作 蜿 蜒 的 小

33

河， 如 果 你 是 蜿 蜒 的 小 河

39

我 就 化 作 河 上 的 清 波。

46

从 你 的

4
51

胸 膛 轻 轻 流 过， 让 你 紧 紧 地

58

拥 抱 着 我。 如 果 你 是

64 *rit.*

河 上 的 清 波， 我 就 化 作 渴

70 稍慢些

饮 的 马 。 如 果 你 是 牧 马 的

mp

75 *mf*

人 儿 ， 我 就 化 作 悠 长 的

mf 8^{va}

79 *f* *mf*

牧 歌 ， 带 给 你 唱 也 唱 不 完 的

f *mf*

6
84 *rit.*

快乐， 唱也唱不完的快乐，

89

唱也唱不完的

93

快乐。

BIOGRAPHY

NAME	Liu Lihan
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