

Research on the Application of Piano Improvisational Accompaniment in Vocal Music Teaching-From the Perspective of Music Education Practice

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Abstract: Against the backdrop of aesthetic education reform in schools and the practical development of music curricula, vocal music teaching is shifting from single vocal technique training to comprehensive cultivation of technical proficiency, musical understanding, emotional expression and collaborative competence. With its flexibility in harmonic configuration, texture organization, rhythmic support and mood creation, piano improvisational accompaniment effectively bridges vocal technique training and musical expression development. Based on literature analysis and practical experience in music education, this paper explores the functional positioning, mechanism of action, practical problems and optimization strategies of piano improvisational accompaniment in vocal music teaching. The research concludes that piano improvisational accompaniment serves three core roles in vocal music teaching: first, it provides students with auditory references for intonation, rhythm, breathing and phrase structure, enhancing singing stability; second, it deepens students' perception of musical style and emotional expression through variations in timbre, dynamics, tempo flexibility and accompaniment texture; third, it fosters a dynamic cycle of accompaniment, singing and feedback in teacher-student interaction, boosting classroom engagement and collaborative awareness. Current practice still faces challenges such as teachers' insufficient comprehensive capabilities, formulaic accompaniment patterns, weak alignment between curriculum objectives and accompaniment application, limited differentiated support for students, and imperfect evaluation mechanisms. In response, this paper proposes strengthening the cultivation of teachers' integrated competence

in improvisational accompaniment and vocal music teaching, constructing a blended teaching process, implementing layered accompaniment strategies, and improving accompaniment resource libraries and process-oriented evaluation systems. This study aims to provide a theoretical framework and practical reference for the improvement of vocal music classroom teaching and subsequent empirical research.

Keywords: Piano Improvisational Accompaniment; Vocal Music Teaching; Music Education; Classroom Interaction; Emotional Expression

1. Introduction

With the continuous advancement of aesthetic education reform in schools, vocal music teaching is no longer confined to individual skill training such as vocalization methods, repertoire performance and stage presentation. Instead, it places greater emphasis on the coordinated development of students' musical understanding, emotional expression, collaborative awareness and comprehensive practical abilities. Vocal music education theory generally holds that singing learning involves not only technical aspects like breathing, resonance, articulation and register transition, but also aesthetic elements such as linguistic expression, stylistic understanding and emotional shaping. Without contextual and practical teaching methods, students often struggle to translate vocal techniques into authentic musical expression. Against this background, piano improvisational accompaniment, which can instantly organize harmonies and textures based on melody, lyrics, mode, tempo and classroom context, has gradually become a vital medium connecting "teaching" and "singing", as well as "technique" and "expression" in vocal music teaching.

From a music education practice perspective, integrating piano accompaniment into classrooms is not merely adding a new performance form, but transforming the organizational logic of vocal music teaching. Existing research indicates that piano accompaniment enriches students' musical experience and promotes the development of their musical literacy, expressive ability and collaborative competence. However, its effective implementation is constrained by factors such as teachers' capabilities, curriculum design and teaching resources. In junior high school music classes, piano improvisational accompaniment is applied in song teaching, rhythm guidance and mood enhancement, improving classroom interaction and students' perception of musical styles. These studies confirm the strong educational function of piano improvisational accompaniment, yet its mechanism of action in vocal music teaching requires further analysis in conjunction with singing training processes, particularly regarding how it influences students' intonation, rhythm, breath control, emotional expression and classroom participation.

Researching the application of piano improvisational accompaniment in vocal music teaching carries both theoretical and practical significance. Theoretically, piano improvisational accompaniment lies at the intersection of piano performance, vocal training and classroom teaching, involving not only musical techniques like harmonic configuration, texture selection and rhythmic pattern application, but also educational issues such as teacher-student interaction, learning feedback and teaching evaluation. Research on piano accompaniment emphasizes that integrating "playing" and "singing" is a key direction for cultivating accompaniment competence. Teachers should not only focus on keyboard skills but also guide students to understand the coordination of breathing, phrasing and emotion between accompaniment and singing. This perspective provides a foundation for discussing improvisational accompaniment from the standpoint of vocal music teaching. Practically, the Outcome-Based Education (OBE) philosophy advocates result-oriented teaching through reverse design to address issues like "valuing skills over application" and "disconnect between evaluation and real-world practice" in music curricula. Integrating improvisational accompaniment competence, singing

performance ability and classroom application skills into a unified teaching framework in vocal music education helps enhance students' comprehensive literacy for real musical activities.

Against the above background, this paper focuses on three key questions: First, what specific functions does piano improvisational accompaniment serve in vocal music teaching, especially in supporting intonation and rhythm, creating musical emotion, building singing confidence and fostering teacher-student interaction? Second, what practical obstacles hinder the application of piano improvisational accompaniment in current vocal music classrooms, such as teachers' insufficient improvisational skills, formulaic accompaniment forms, students' over-reliance on accompaniment and the lack of targeted curriculum evaluation? Third, from a music education practice perspective, how to construct actionable application strategies to enable improvisational accompaniment to holistically support the improvement of vocal skills, musical understanding and artistic expression? These questions respond to the research orientation of piano accompaniment in promoting students' comprehensive development in school music education, while also addressing the reality that piano accompaniment competence requires long-term training and methodological support.

It should be noted that this paper is not an empirical study based on large-scale classroom experiments or quantitative assessments, but a framework study grounded in literature analysis, theoretical integration and the summary of music education practice experience. The classroom contexts, teaching segments and accompaniment processing methods mentioned are primarily used to illustrate typical teaching logic and potential application paths, and do not constitute empirical data collected independently for this paper. This study aims to construct an analytical framework for the mechanism of piano improvisational accompaniment, summarize common practical problems, and propose theoretical hypotheses and operational approaches for subsequent classroom observation and teaching experiments.

2. Functions and Mechanisms of Piano Improvisational Accompaniment in Vocal Music Teaching

The primary function of piano improvisational

accompaniment in vocal music teaching is to provide stable yet flexible technical support for singing training. Intonation, rhythm, breathing and phrase organization in vocal music classes often rely on clear auditory references. Compared with fixed audio accompaniment, teachers' on-site improvisational accompaniment can adjust tempo, dynamics and harmonic density in real time according to students' actual singing status, allowing students to practice vocalization and repertoire learning within a secure musical framework. For example, when students learn a new song initially, the accompaniment can simplify complex textures and highlight melodic outlines and bass progressions to help students establish a sense of tonality. Once students master the melody, the accompaniment can moderately add broken chords, block chords or rhythmic variations to guide them in grasping the musical style. This simplified-to-complex accompaniment processing concretizes the "listen-sing-adjust" process in vocal training, enabling students to promptly correct pitch, rhythm and breath control within the harmonic context provided by the accompaniment.

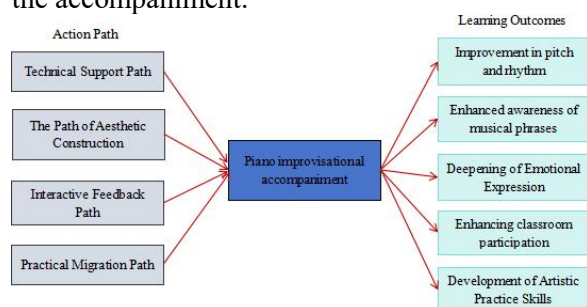


Figure 1. The Functional Mechanism of Piano Improvisational Accompaniment in Vocal Music Teaching

From the perspective of vocal skill acquisition, the value of accompaniment extends beyond "providing pitches" or "keeping time". It embeds pitch, rhythm and breathing within a continuous musical context. Beginners often struggle with unstable onset, ambiguous phrase accents and arbitrary breathing points. Teachers can clarify tempo and tonality through introductions, stabilize harmonic direction via bass progressions, and signal phrase endings through cadences, thereby helping students develop phrasing awareness. For instance, in training lyrical songs, the accompaniment can adopt legato broken chords to guide students in maintaining breath continuity. For marches or dance-style works, distinct metric accents can

reinforce students' rhythmic stability. The underlying logic of these strategies is that piano accompaniment transforms abstract concepts like "breath continuity", "rhythmic stability" and "tonal sense" into perceptible sonic cues, allowing students to actively adjust vocal placement and breath support while singing.

Piano improvisational accompaniment also plays a significant role in evoking emotions and guiding expressive delivery. Vocal music teaching emphasizes not only vocal technique training but also students' ability to shape emotionally resonant musical images through scientific vocalization and artistic language. In this process, the accompanist's handling of tempo flexibility, touch depth, register layout and dynamic layers directly influences students' understanding and expression of the song's mood. This mechanism can be further interpreted as a continuous chain: "touch method-timbre effect-emotional association-vocal expression".

First, different touch techniques produce distinct timbres: soft, legato touch yields rounded, expansive sound; crisp, staccato touch creates bright, lively or resolute sonic effects. Second, timbre, tempo, dynamics and harmonic color collectively trigger students' emotional associations and physical sensations of the work. Music psychology research confirms that musical parameters shape listeners' emotional experiences through emotional contagion, expectation formation and associative mechanisms. Third, when singing within this accompanying soundscape, students adjust vocal color, articulation, phrasing and breath allocation in response to the emotional atmosphere, making it easier to translate technical requirements into purposeful artistic expression. For example, lyrical works can feature soft touch, legato broken chords, moderate pedal use and relaxed breathing space to create a delicate, expansive mood. March or folk-style works can leverage distinct rhythmic patterns, stable accents and bright registers to intensify linguistic rhythm and emotional tension.

The third function of piano improvisational accompaniment is to enhance classroom interaction and optimize teaching organization. Traditional vocal music teaching, which over-relies on teachers' verbal explanations, often leaves students in a passive imitation role. In contrast, improvisational accompaniment adapts dynamically to students' responses,

fostering a more generative interactive structure in the classroom. When students struggle with sluggish rhythm, insufficient breath or flat emotional expression, teachers can provide real-time guidance through subtle tempo adjustments, introductory cues, harmonic repetitions or rhythmic reinforcement, without frequent interruptions to the singing process. This "sing-and-adjust" teaching approach preserves musical flow and reduces students' anxiety from repeated pauses. The collaborative performance perspective emphasizes that coordination between performers depends on active listening, temporal anticipation and synchronized movement. Improvisational accompaniment in vocal music classes embodies this collaboration: teachers guide students into the musical structure through accompaniment while adjusting the accompaniment based on students' vocal delivery; students refine their onset, breathing, phrasing and emotion by listening to the accompaniment. Thus, the classroom evolves from a linear process of teacher demonstration and student imitation into an interactive journey of co-constructing musical meaning.

Furthermore, piano improvisational accompaniment contributes to cultivating students' comprehensive musical literacy. Vocal music learning requires students to master diverse musical elements including melody, rhythm, mode, harmony, form and style-elements that accompaniment integrates and presents in the classroom. With teachers' guidance, students can judge tempo and mood by listening to introductions, understand tonal stability and chromatic color through bass progressions, and distinguish structural sections and climaxes via textural variations. This auditory experience complements limitations of isolated sight-singing or vocal training, enabling students to gradually develop a holistic grasp of musical structure. Meanwhile, piano accompaniment teaching emphasizes the integration of "playing" and "singing", requiring learners to focus not only on keyboard techniques but also on the coordination of singing breathing, lyrical phrasing and melodic lines. Therefore, integrating improvisational accompaniment into vocal music teaching not only supports current repertoire performance but also fosters cross-skill musical understanding, laying a foundation for students' future solo singing, choral performance, artistic practice and

classroom presentations.

It should be emphasized that the educational value of piano improvisational accompaniment does not equate to more complex accompaniment being more effective. Accompaniment in vocal music classes must align with teaching objectives and students' developmental levels, providing sufficient harmonic support without masking students' voices through excessive volume, dense textures or virtuosic displays. For beginners, accompaniment should prioritize stable meter, clear harmonies and moderate melodic cues. For students with basic singing proficiency, more diverse rhythmic patterns, modulations and stylized textures can be introduced to expand their expressive range. This layered design reflects the educational nature of accompaniment: it is not a stage for showcasing piano skills, but a pedagogical creation centered on developing students' vocal abilities. Thus, piano improvisational accompaniment serves a multifaceted role in vocal music teaching, supporting technical training, guiding emotional expression, improving classroom interaction and fostering musical literacy-making it a key practical pathway connecting vocal skills, musical understanding and aesthetic experience.

3. Main Problems and Causes in the Application of Piano Improvisational Accompaniment

Despite the technical, emotional and interactive benefits of piano improvisational accompaniment in vocal music teaching, its practical effectiveness remains inconsistent. Challenges stem not only from insufficient accompaniment skills but also from intertwined factors including teachers' competency structure, curriculum objective design, students' learning differences, teaching resources and evaluation mechanisms. In practice, if piano improvisational accompaniment is merely viewed as "chord playing" or "an alternative to audio playback", its comprehensive functions in regulating intonation, organizing rhythm, guiding emotion and fostering collaboration will be undermined.

3.1 Uneven Development of Teachers' Improvisational Accompaniment Competence

Uneven development of teachers' improvisational accompaniment competence directly impacts application quality. Piano

improvisational accompaniment requires teachers to simultaneously master keyboard skills, harmonic configuration, stylistic judgment and real-time responsiveness to students' singing status-competences that demand long-term training and extend beyond basic piano proficiency. In some classrooms, teachers can play simple melodies but struggle to adjust tempo, tonality and textures in response to students' breath shortages, intonation deviations or weak emotional expression, resulting in a lack of genuine interaction between accompaniment and singing. Additionally, piano touch control and musical sensitivity shape accompaniment expressiveness. Without refined judgment of touch, dynamics and voice balance, accompaniment is reduced to rhythmic cues, failing to support emotional shaping of vocal works. This directly hinders the effective implementation of the emotional guidance and classroom interaction mechanisms discussed earlier.

3.2 Weak Alignment Between Teaching Objectives and Accompaniment Application

A "skill-centric over application-centric" bias in teaching objectives disconnects improvisational accompaniment from the complete vocal music teaching process. Outcome-Based Education advocates designing curricula around real-world practical tasks to avoid disconnections between evaluation and professional or classroom applications. However, many vocal music classes prioritize students' ability to sing melodies accurately and complete assigned repertoires, rarely incorporating "understanding harmonic progression through accompaniment" or "adjusting breathing and emotion based on accompaniment" into teaching objectives. This misalignment marginalizes piano improvisational accompaniment as an auxiliary classroom activity, rather than positioning it as a core medium connecting vocalization training, repertoire analysis and artistic expression. Consequently, the continuous chain of "technical support-musical understanding-artistic expression" is easily broken.

3.3 Students' Diverse Proficiency Complicates Accompaniment Application

Students' varying proficiency levels increase the complexity of implementing improvisational accompaniment. Vocal learners exhibit significant differences in intonation sensitivity,

rhythmic awareness, musical experience and learning motivation. A one-size-fits-all accompaniment approach (uniform tempo and texture) cannot meet the needs of all students. For less proficient students, overly complex accompaniment creates auditory interference, making it difficult for them to grasp melodic outlines and metric accents. For advanced students, repetitive chords and fixed rhythmic patterns limit stylistic perception and expressive potential. Blended learning research shows that pre-class analysis, post-class consolidation and platform-based feedback extend learning time and enhance personalized learning outcomes. However, these technical supports have not been fully integrated into regular vocal music accompaniment teaching. Without layered design, the auditory support and interactive functions of piano improvisational accompaniment are compromised.

3.4 Insufficient Teaching Resources and Single Evaluation Mechanism

Inadequate teaching resources and a simplistic evaluation system hinder the sustainable improvement of piano improvisational accompaniment. Implementing piano accompaniment in secondary school music classes requires adequate hardware (pianos, digital keyboards), teaching materials and teacher training. Schools lacking accessible instruments, accompaniment case libraries or diverse demonstration materials limit teachers' ability to conduct varied demonstrations and layered training. Furthermore, existing evaluations often focus solely on singing outcomes or piano playing accuracy, neglecting whether accompaniment suits students' vocal ranges, enhances emotional expression or improves classroom collaboration and musical understanding. Evaluation criteria that fail to reflect the collaborative relationship between "playing" and "singing" cannot accurately measure the educational value of piano improvisational accompaniment in vocal music teaching.

4. Optimization Pathways for Integrating Piano Improvisational Accompaniment into Vocal Music Teaching

Addressing the above challenges requires a systematic, interconnected approach involving teachers, classrooms, students, resources and evaluation-rather than focusing solely on

technical training. Piano improvisational accompaniment can only fully support vocal music learning when embedded in a complete teaching chain: "teaching objectives-singing training-accompaniment adaptation-expressive feedback". The following optimization strategies directly respond to the identified issues of teacher competence, curriculum alignment, student diversity and resource evaluation, forming a logical closed loop of "functional value-practical barriers-solutions".

4.1 Strengthen Teachers' Comprehensive Competence Development to Ensure Effective Emotional Guidance and Classroom Interaction

Schools should prioritize cultivating teachers' comprehensive professional competence. Accompanists in vocal music classes are not merely chord players but classroom facilitators who must simultaneously assess students' intonation, breathing, rhythm, articulation and emotional expression. This directly supports the emotional guidance and classroom interaction mechanisms discussed earlier: without refined touch control and real-time feedback skills, improvisational accompaniment cannot effectively guide students' expression or foster collaborative musical experiences. Teacher training should focus on three core areas: first, enhancing harmonic, textural and transposition skills to enable teachers to adapt accompaniment plans in real time based on students' vocal ranges and classroom progress; second, deepening musical sensitivity and inner hearing to ensure accompaniment aligns with the work's style, melodic contour and emotional tone; third, emphasizing "integrated playing and singing" training to encourage teachers to listen actively to vocal lines while accompanying, rather than overpowering students' voices with piano sound. School-based research activities such as lesson study, peer review of accompaniment segments and classroom video analysis can help teachers evolve from "capable players" to "attentive listeners, adaptive responders and expressive guides".

4.2 Construct a Blended Teaching Model of "Pre-Class Preparation-In-Class Implementation-Post-Class Consolidation"

A blended teaching model integrating pre-class preparation, in-class implementation and post-class consolidation addresses the disconnect

between accompaniment application and curriculum objectives. Blended learning extends learning time and space, allowing students to familiarize themselves with melodies, recite lyrics and listen to accompaniment samples before class, freeing in-class time to focus on technical and expressive challenges. Post-class consolidation through recordings, videos and platform feedback reinforces learning. In this model, piano improvisational accompaniment evolves from an in-class-only activity to a core organizing medium spanning the entire teaching process. For example, teachers can share accompaniment samples of varying tempos and textures pre-class to help students analyze their impact on breathing and emotion. In class, accompaniment can be simplified or enriched dynamically based on students' performance. Post-class, students use accompaniment recordings for self-assessment, documenting improvements in intonation, rhythm and emotional expression. This model preserves the flexibility of live accompaniment while leveraging digital resources to enhance practice continuity.

4.3 Implement Layered Accompaniment Strategies to Address Students' Diverse Proficiency

Layered teaching strategies tailored to individual differences are essential. Students vary widely in piano listening skills, vocal proficiency and expressive experience. A uniform accompaniment texture and classroom expectations risk leaving struggling students overwhelmed and advanced students unchallenged. This directly addresses the impact of student diversity on the auditory support mechanism. For beginners, accompaniment should prioritize clear tonality, stable meter and simple harmonies, focusing on establishing pitch references and phrasing awareness. For intermediate students, broken chords, passing tones and rhythmic variations can be introduced to deepen stylistic and emotional understanding. For advanced students, collaborative training in modulation, tempo flexibility, ad-lib introductions and codas encourages proactive musical expression within dynamic accompaniment. This layered approach does not lower standards but designs learning tasks based on expected outcomes, aligning technical training with real-world singing applications.

4.4 Develop Comprehensive Accompaniment Resource Libraries to Enhance Sustainable Strategy Implementation

Building robust accompaniment resources is critical for long-term effectiveness. Limited resources often restrict teachers' improvisational creativity, especially in secondary schools and general education institutions where a lack of repertoire databases, harmonic templates and stylistic examples leads to repetitive accompaniment patterns. Schools should establish categorized accompaniment resource libraries covering art songs, folk music, campus songs, popular music and Chinese piano works, organized by mode, meter, emotional tone and teaching challenges. Integrating Chinese musical works and ethnic styles helps students understand indigenous musical language, reducing over-reliance on Western functional harmony in improvisational accompaniment. Incorporating popular piano rhythms also boosts student engagement and classroom participation. Resource libraries should not only include fixed scores but also simplified, standard and extended accompaniment versions for flexible adaptation to classroom contexts. This supports both teacher development and layered/blended learning implementation.

4.5 Establish an Integrated Process-Oriented and Performance-Based Evaluation System

A combined process-oriented and performance-based evaluation system is essential. Overemphasis on final singing outcomes leads teachers and students to overlook the formative role of improvisational accompaniment. A comprehensive evaluation should assess three dimensions: teacher accompaniment competence, student singing performance and collaborative effectiveness. Teacher evaluation criteria include harmonic accuracy, textural appropriateness for vocal training goals, and real-time adaptability to student performance. Student evaluation focuses

on intonation, rhythm, breath continuity, articulation clarity and emotional expression. Collaborative effectiveness evaluates students' ability to interpret accompaniment cues, enter precisely after introductions, conclude phrases with harmonic cadences, and maintain expressive stability amid accompaniment variations. Evaluation methods should combine classroom observation, recording comparisons, self-assessment, peer review and staged performances, shifting from one-time outcome judgments to continuous improvement tracking. This transforms piano improvisational accompaniment from an auxiliary skill into a core resource driving vocal music teaching quality improvement.

5. Comparative Analysis of Teaching Functions of Different Accompaniment Approaches

Building on the preceding discussion of functions and values, further examination of piano improvisational accompaniment's impact on vocal learners reveals its role extends beyond providing a sonic backdrop for singing. Through auditory references, rhythmic organization, emotional cues and classroom interaction, it directly shapes students' singing performance and musical understanding. Vocal music education emphasizes the integration of scientific vocalization, linguistic expression and emotional shaping. Without a stylistically appropriate musical context, students risk viewing vocal training as isolated technical exercises, struggling to develop consistent artistic expression in complete works. The advantage of piano improvisational accompaniment lies in its ability to adjust harmonies, tempo, dynamics and textures in real time to align with students' immediate state, synchronizing technical training with musical context and enhancing overall vocal music teaching effectiveness.

Table 1. Comparative Analysis of Different Teaching Models

Evaluation Dimension	Traditional Teaching Model	Integrated Teaching Model
Intonation Stability	Some students exhibit pitch inaccuracies with weak self-correction ability	Accompaniment provides real-time pitch references, significantly improving intonation
Rhythmic Mastery	Over-reliance on metronomes, weak internal rhythmic sense	Accompaniment guides natural rhythm, enhancing rhythmic flexibility
Emotional Expression	Technique-focused with limited emotional engagement	Contextual cues facilitate emotional engagement, enriching expression

Repertoire Understanding	Emphasis on lyrical and melodic analysis	Harmonic experience deepens structural understanding of works
Collaborative Competence	Primarily solo training, limited collaboration opportunities	Accompaniment-singing coordination fosters listening and teamwork skills
Comprehensive Musical Literacy	Fragmented skill training, limited integration	Multidimensional musical abilities develop in harmony

As shown in Table 1, the integrated teaching model outperforms the traditional model across intonation stability, rhythmic mastery, emotional expression, repertoire understanding, collaborative competence and comprehensive musical literacy. This confirms that organically integrating piano improvisational accompaniment into vocal music teaching effectively promotes students' holistic development. Further analysis of teaching processes reveals fundamental organizational differences: the traditional model centers on technical training, following a linear sequence of vocalization exercises, repertoire performance and examination evaluation with isolated stages. The integrated model prioritizes artistic expression, embedding improvisational accompaniment throughout the teaching process to form a closed loop of preparation, contextualization, performance, interaction and reflection. This dynamic, personalized and interactive structure supports continuous improvement in students' comprehensive musical abilities through iterative practice and feedback.

The theoretical analysis highlights piano improvisational accompaniment's dual strengths of "flexible adaptation" and "musical generation". It supports foundational technical training (intonation, rhythm, breathing) while guiding stylistic and emotional understanding through harmonic color, textural variation and timbral control, elevating singing from technical completion to artistic expression. This potential is not automatic, however-it depends on teachers' keyboard proficiency, musical sensitivity and integrated "playing-singing" awareness. Prioritizing harmonic complexity or sonic richness over students' vocal abilities and teaching objectives risks masking voices, imposing rhythmic pressure or misguiding emotional interpretation. Thus, piano improvisational accompaniment in vocal music teaching should be framed as a student-centered pedagogical strategy, whose core purpose is not to showcase accompaniment skills but to foster students' vocal development through sensitive, musically logical accompaniment design,

promoting synchronous improvement in singing performance, musical understanding and classroom participation.

6. Conclusion

The value of piano improvisational accompaniment in vocal music teaching lies in its comprehensive promotion of technical support, musical understanding, emotional expression and classroom interaction. It provides auditory references for intonation, meter, breathing and phrasing through harmonies, rhythms, bass progressions and textural variations, while guiding stylistic and emotional interpretation through tempo flexibility, dynamic layers and timbral control. Unlike fixed audio accompaniment, improvisational accompaniment adapts dynamically to students' classroom performance, allowing teachers to tailor accompaniment to students' vocal ranges, vocal stability and expressive needs, enhancing the relevance and generative nature of vocal training. Thus, piano improvisational accompaniment is not an auxiliary component of vocal music teaching but a vital medium connecting vocalization training, repertoire analysis and artistic expression.

Based on literature analysis and theoretical discussion, this paper identifies persistent challenges in practical application. First, many teachers' accompaniment skills remain limited to basic chord progressions and rhythmic support, lacking responsiveness to students' intonation errors, breath shortages or weak emotional expression-undermining interactive quality between accompaniment and singing. Second, curricula retain a "skill-centric over application-centric" bias, disconnecting accompaniment training from real vocal music classroom contexts. Students may master basic keyboard skills but struggle to apply them as pedagogical support. Third, inadequate teaching resources, simplistic evaluation criteria and incomplete teacher training systems hinder sustained improvement. Many schools lack layered accompaniment scores, classroom case libraries and process-oriented evaluation tools, limiting the educational potential of

improvisational accompaniment.

Addressing these challenges requires targeted optimization strategies. First, strengthen teachers' comprehensive competence by prioritizing harmonic arrangement, transposition, textural design, integrated playing-singing and active listening skills in training, ensuring accompaniment balances piano performance with students' vocal development. Second, restructure curriculum objectives using the OBE philosophy, evaluating success based on "ability to support singing", "guide emotional expression" and "adapt to classroom dynamics", shifting accompaniment training from technical skill development to practical teaching competence. Third, build tiered accompaniment resource systems tailored to different educational stages and vocal ranges, integrating pre-class preparation, in-class practice and post-class feedback to create sustainable blended learning pathways that enhance independent practice and targeted guidance efficiency.

This study adopts a music education practice perspective for theoretical analysis and framework construction, without empirical validation through independent classroom observation, interviews or teaching experiments. Further research is needed to explore application differences across educational stages, repertoire types and teacher competency levels. Future studies could employ classroom observation, interviews, teaching experiments and learning outcome assessments to compare the effectiveness of improvisational accompaniment, fixed accompaniment and unaccompanied training, tracking long-term changes in students' musical perception, collaborative competence and artistic expression. Additionally, the integration of digital platforms and intelligent music tools to optimize practice feedback and resource sharing-while preserving the live generative advantage of improvisational accompaniment-warrants further exploration. Ultimately, piano improvisational accompaniment can only fully realize its educational value in fostering students' coordinated development of vocal abilities and musical literacy when deeply integrated into vocal music teaching objectives, classroom processes and evaluation systems.

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