

Application of Chu Wanghua's Chinese Folk Song Arrangement in Piano Impromptu Accompaniment Teaching

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ABSTRACT

Piano impromptu accompaniment is a core course in music education major programs at Chinese universities. This study discusses three representative impromptu accompaniment courses in normal universities in China, aiming to improve the lack of Chinese harmony and folk song accompaniment content in the current classroom. Qualitative research methods are used in this paper. Data are obtained from interviews and surveys of three teachers and their students. All data are validated by methodological triangulation and combined with research objectives through typological analysis. This paper holds that the lack of Chinese harmony and folk songs in impromptu accompaniment lessons is a serious problem. It proposes applying Chu Wanghua's folk song adaptation to piano impromptu accompaniment teaching in order to solve this blind area of students' abilities. Its purpose is to enhance students' abilities of impromptu accompaniment for folk songs and better protect intangible cultural heritage.

Keywords: impromptu accompaniment, folksong arrangements, Chinese harmony, higher education, folksong, Chu Wanghua

Introduction

Piano impromptu accompaniment is a core course in the music education curriculum in Chinese universities. In the teaching and practice of impromptu accompaniment, the accompaniment of folk songs is a very important part. In order to provide suitable accompaniment for folk songs, a very effective learning method is to learn the arrangement method from the piano music adapted from classical Chinese folk songs (Wu, 2020).

Chu Wanghua, as one of the most important Chinese composers who compose folk songs for the piano, has made important contributions to the spread and development

of Chinese-style piano music. Chu Wanghua's adaptation of folk songs is an artistic achievement in the practice of composition and improvisation. His works represent the highest level of piano adaptations in China. In classical folk melody, colourful harmonies and various accompaniment textures in his adaptations provide reference music examples for impromptu accompaniment teaching (Liang, M.C., 2021).

By introducing the content of folk song arrangement into a piano impromptu accompaniment class, students can not only learn the skills of accompaniment arrangement but also understand the characteristics of Chinese folk music and feel the charm of Chinese harmony. Inheriting

and developing China's national cultural heritage is an important function of university education. Chinese folk music is an important spiritual heritage of Chinese culture and should be inherited and developed through education (Wang, 2021).

However, in the teaching of impromptu accompaniment in Chinese universities, the western composition theory system dominates the classroom content, and harmony knowledge accepted by Chinese teachers is derived from the content of the western harmony system. Due to the lack of Chinese harmonic theory, these teachers have had to exclude or ignore the harmonic writing and practice training of the Chinese pentatonic mode of configuration. This phenomenon is especially reflected in the teaching content of piano impromptu accompaniment. The ability of students to accompany folk songs has been greatly neglected, which needs to be solved urgently (Shi, 2014).

Taking Chu Wang Hua's arrangements of folk songs as the object of observation, this study proposes to analyse Chu WangHua's Chinese folk song piano transcriptions of melody, harmony and texture characteristics. Also, its purpose is to summarise the following: 1) Characteristics of his music and orchestration of his work method, 2) the adaptation of the classic folk song orchestration practice applied to the piano impromptu orchestration teaching and 3) the hope of impromptu accompaniment teaching course content and methods of innovation. Thus, students will gain a practical ability in folk song improvisation accompaniment orchestration. In addition, some reference information can be provided for teaching improvisation accompaniment.

Literature Review

In the music education major curriculum of Chinese universities, impromptu accompaniment is a core course. The purpose of the course is to cultivate students' abilities in impromptu composition and accompaniment (Sun, 2003). Piano impromptu accompaniment requires knowledge and ability in harmony, solfeggio and piano performance, all of which have high requirements for the accompanist's theoretical level, musical creativity and practical performance ability (Chen, 2020).

The earliest practice of impromptu accompaniment appeared in school music after western music was introduced into China in the 1920s. Accordion and organ were the accompaniment instruments at this time. Later, the accompaniment instruments were gradually replaced by the piano. In the mid-1970s, except for Chu

Wanghua (a teacher from the Piano Department of the Central Conservatory of Music who once taught piano impromptu accompaniment), impromptu accompaniment courses were rarely offered in colleges and universities (Wu, 2005).

After the 1980s, music education majors in Chinese universities began to set up piano impromptu accompaniment courses (Yan, 2020). After the first National Seminar on Impromptu Accompaniment in 1993 held courses in Shanghai, music education majors across the country included the impromptu accompaniment courses in the syllabus, while standardising the course. It thus ended the long-term chaotic teaching state of this material (He, 2021). In the 21st century, teaching piano impromptu accompaniment in Chinese universities has gradually developed towards a systematic and standardised direction.

Impromptu accompaniment courses require teachers to have good abilities in playing and harmony arrangement, but in Normal universities in China, there are very few teachers with both abilities, while always have greater proficiency in just one of them (Sun, 2003). It is noteworthy that most of the impromptu accompaniment teachers in Chinese universities are piano teachers (Hai, 2022). The existing theoretical and composition levels of teachers cannot meet the current actual needs of teaching. Because these teachers have received western harmony theory education, they are deficient in the knowledge of national harmony (Xu, 2013). As a result, the accompaniment arrangement of Chinese pentatonic songs is either understated, neglected or completely ignored. Teachers dominate the teaching content and completely dominate the teaching process, so students cannot acquire knowledge of Chinese harmony (Shi, 2014).

In Chinese universities, students majoring in music education have been taught the basics of piano performance; but because they don't have keyboard practice in harmony classes, they are, thus, unable to apply piano skills to the accompaniment of songs. Even some students with good piano skills become helpless when they face the accompaniment of folk songs.

A very important reason for this is that these students are lazy in thinking, lack innovation and do not understand the connection between piano music and impromptu accompaniment. In fact, the vast majority of piano pieces are homophonic music, and the composer arranges these melodies skilfully so that the music explicitly fits only piano accompaniment. In a sense, piano music provides the best accompaniment style, from which the

improviser can learn much about improvisation (Xu, M., 2013).

Many students only treat impromptu accompaniment as a course and finish the teacher's homework without developing practical training ability outside the classroom. Thus, they eventually fail to acquire impromptu accompaniment ability (Custodero, 2007). This is just like harmony classes where students only focus on the written homework, not combined with keyboard practice, resulting in their weak perception with a lack of training in multi-voice thinking. These problems are common in music education majors in Chinese universities (Sun, 2003).

The improper selection of textbooks and the neglect of Chinese harmony content are the prominent problems in teaching impromptu accompaniment in Chinese universities. At present, because harmony teaching completely follows the teaching content of western composition techniques, impromptu accompaniment teaching materials are seriously inadequate in terms of harmony arrangement of national songs (Chen, 2020). In addition, teachers choose textbooks according to their professional preferences and seldom pay attention to the differences in students' levels, personal interests and actual needs. They regard the accompaniment of major and minor songs as the main teaching content and ignore the accompaniment arrangement skills of pentatonic songs. It is difficult for teachers to include Chinese folk songs in their teaching content when analysing a music score, so they seriously ignore the accompaniment content of Chinese folk songs in impromptu accompaniment classes (Zhang, 2016).

Chinese universities are generally relatively short of impromptu accompaniment teachers, many of whom are piano majors and take impromptu accompaniment courses. As a result, these teachers do not pay enough attention to the accompaniment teaching of folk songs due to their weak foundation in Chinese harmony theory. However, in reality, this need accounts for a large proportion of the impromptu accompaniment of folk songs, made up of five-mode music harmony and the western harmonic style not being produced in greater quantities. Therefore, impromptu piano accompaniment teaching, introduced by analysing the adaptation of folk songs and performing practice, is a very effective way to learn (Wu, J., 2020). In impromptu accompaniment teaching, classical folk songs are introduced into the teaching content for music analysis so that students and teachers can easily find common ground and can deeply analyse the harmony arrangement. Thus, students' enthusiasm will

be greatly improved. Therefore, Chinese folk song adaptation has great application value in impromptu accompaniment, and these works are the most intuitive and classic examples of allocation (Wang, H., 2021).

A piano impromptu accompaniment course plays a core role in the curriculum system of the music education major program at China Normal University. Although students' impromptu accompaniment performances seem satisfactory, their actual ability in accompaniment arrangement is quite worrying. The following survey aims to explore the nature of music education in order to understand the actual state of impromptu teaching and considers whether it is necessary to make some changes.

Research Methodology

This study chooses the research destination three representative music colleges of Normal universities in China. They are Capital Normal University, Shanxi Normal University and South China Normal University. The sites were chosen because they have more than 60 years of history, and they are all universities directly under China's Ministry of Education. A three-month literature review began in June 2021, followed by six months of field research and data collection. The main sources of information for this study are Wang Li, Li Han and Wan Jiang, teachers of impromptu accompaniment courses in three music schools at these universities. All three interviewees fully agreed to use their names for the research project. Wang Li, a professor of music education at Capital Normal University, has 30 years of piano accompaniment experience and cooperated with many students. Li Han, a piano professor at Shaanxi Normal University, has long been teaching piano improvisation accompaniment. Wan Jiang is an improvisational accompaniment teacher at East China Normal University. In addition, the three teachers' students were interviewed.

The data of this paper are all from interviews, observations and document reviews of the three teachers and their students. All data were validated by methodological triangulation and combined with research objectives through typological analysis.

Results

In view of these three Normal universities, the author carries on the investigation from two aspects: One is the literature survey, while the other is the questionnaire survey. According to the survey results, regarding

the practicality of piano impromptu accompaniment, the overwhelming majority of music majors in the three universities believe that piano impromptu accompaniment is a professional skill that music majors must possess.

The researchers found that the main problems of impromptu accompaniment lessons are that the students are not proficient in piano performance techniques, not skilled in the application of harmony function, the piano accompaniment patterns are single and they do not master the theoretical knowledge of keyboard harmony and form, especially the understanding of national harmony. There are too few examples of folk songs given by teachers in teaching, and most of which are songs in major or minor keys. In addition, students lack accompaniment practice, resulting in insufficient experience in improvisation (Hou, 2011).

At present, there is little research on the impromptu accompaniment of Chinese folk songs. This shows that, in the practice of impromptu accompaniment, people pay less attention to the arrangement of national songs, which greatly contrasts with reality's needs.

It is worth noting that the students of China Normal University have not realised the practical value of piano impromptu accompaniment, and there is an imbalanced phenomenon of emphasising performance skills, light accompaniment, major/minor and neglecting folk songs. As a result, although students get high scores, their practical ability is seriously inadequate and their skills do not satisfy recruitment agencies; thus, the agencies find it hard to meet the needs of future job markets in this field (Jiang, 2014), which is shown in Table 1.

The data in the above table shows that students have a low mastery of both major and minor and pentatonic songs. Further, a large number of students have not mastered nor understood the musical score examples analysed by teachers. The same is true for the use of

harmony. When the understanding of both is low, students' understanding and mastery of pentatonic songs are far less than those of major and minor songs. In addition, students' art practice links are quite weak as most have not participated in the practice of improvisation accompaniment. This shows that in terms of teaching content, although several teachers can train students in the accompaniment of songs of different styles, they pay too little attention to the analysis and arrangement of songs in the national style, and students' mastery is not optimal. These figures are very worrying.

The author also investigated the current situation of the harmony course, and found that the 'written harmony' of the current harmony course is not combined with the keyboard, resulting in the lack of multi-part thinking of most students, which is a widespread problem. There is no harmony knowledge of pentatonic melody in existing harmony lessons. This not only reflects the lack of the theory of improvised accompaniment and harmony in folk songs but also reflects that music education in Chinese colleges and universities lags behind that of the West (Wang, 2011).

From the above investigation, the outstanding problems in the current impromptu accompaniment are the lack of teaching content for teachers and the insufficiency of students' artistic practice. In terms of teaching content, teachers explain too little about Chinese-style harmony, and the proportion of Chinese pentatonic songs is too small. This leads to the lack of theoretical knowledge structure of Chinese style harmony and the lack of analysis of specific pentatonic songs.

In terms of art practice, many students have never been engaged in the practice of impromptu accompaniment. They only complete the teacher's homework in class, which is very limited and far from enough practice of impromptu accompaniment. Without these artistic practices and experience, it is difficult for students to improve

Table 1: Investigation of Content Mastery for Degrees Related to Impromptu Accompaniment Lessons

Impromptu Accompaniment Lesson Content	Program Content	Sample Size	Understanding	Basic Understanding	Failure to Understand
Music analysis	Songs in major and minor	30	20%	47%	33%
	Pentatonic songs		8%	36%	56%
Harmony application	Western harmony		22%	46%	32%
	Pentatonic harmony		3%	25%	62%
Artistic practice	Practice of improvisation		12%	40	48%

their studies. Even if the teachers teach the knowledge and theory of Chinese harmony, the students lack the experience of accompaniment, and it is not easy to understand these harmony theories. The learning process of impromptu accompaniment is applying harmonic knowledge from theory to practice. The richer the art practice is, the better the students' musical perception will be, their understanding of the works will be deeper and the harmony arrangement will be more appropriate (Zavadska & Davidova, 2019). Table 2 shows the teaching contents and methods of the three teachers.

According to the survey results shown in the Table 3, it can be found that all three teachers can teach according to the conventional teaching links. But each teacher has a slightly different approach to teaching. Wang Li requires students to accompany their peers in her teaching. This method can be applied to test students' learning effects immediately. Li Mei introduces western classical piano music for music analysis, and students' homework

includes piano music analysis and playing. Wan Jiang analyses classical Western art songs as examples.

However, it is worth noting that none of the three teachers assign homework for the students with Chinese art songs or Chinese piano music as playing examples. The proportion of Chinese harmony knowledge of the three teachers in the total course hours is too low. This deficiency is bound to lead to the lack of students' knowledge of accompaniment for folk songs. Table 3 shows the teaching effect scores of the three teachers.

As shown in the figure above, the typical application of the three teachers' cases is not highly evaluated, the teaching content lacks practical consideration, and the teaching effect is unsatisfactory. This verifies the three teachers' lack of teaching content in Table 3.

In view of the problems existing in the impromptu accompaniment teaching of the three teachers, the

Table 2: Similarities, Differences and Deficiencies Among Three Teachers' Teaching Links and Steps

Program	Similarities	Specific Pedagogic Steps China Harmony Ratio of total class hours	Chinese Harmony	Western Harmony	Same Missing
WangLi	Basis theoretical The music score analysis	Improvise for a companion	10%	35%	Analysis of Chinese art songs Analysis of folk song adaptation
LiHan	Harmony configuration Accompaniment configuration	Inquisitive research Harmonic analysis of classical Western piano music	15%	30%	
WanJiang		Analysis of Western art songs	20%	30%	

Source: Lian Kaikai, Phiphat Sornyai

Table 3: Evaluation Results from Lesson Observations with the Three Chinese Teachers

Criterion	Description	Available Score	Wang Li	Li Han	Wan Jiang
Teaching objectives	1 Promote students' awareness of the beauty of music	10	8	8	9
	2 Master the basic techniques of song accompaniment	10	7	6	6
Content	1 The content is practical and easy to use, and the case is typical	10	6	5	6
	2 The content is comprehensive and focused	10	7	8	8
	3 The depth of knowledge is moderate and easy to understand	8	8	8	8
Teaching strategies	1 Be able to teach students according to their characteristics	8	7	6	7
	2 The content is logical and hierarchical	8	9	9	9
Teaching method	1 Strong ability to interact with teachers and students	8	9	9	9
	2 Teaching is innovative	8	8	9	8
Attainment	1 Students get the feeling and experience of beauty	10	6	6	7
	2 Students acquire improvisation skills	10	7	6	6
Overall merit	Excellent = above 90; Good = 75–89; Satisfactory = 60–74; Unsatisfactory = below 60	Evaluation Score 100	82	80	83

Source: Lian Kaikai, Phiphat Sornyai

researcher thinks that the teaching content should add the theoretical content of Chinese harmony and music analysis. This study of Chu Wanghua's arrangement for impromptu piano accompaniment of music analysis shows that the contents of these classic adaptation piano accompaniments in the teaching application are directly related to the impromptu piano accompaniment teaching. This is done through case-study teaching, the instant orchestration of folk music accompaniment for teaching purposes, solving students' blind spots as to ability in folk song impromptu accompaniment, thus improving the students' abilities in impromptu accompaniment orchestration.

Solution: The Application of Folk Song Arrangement

In view of the above outstanding problems, this researcher proposes that music analysis and training for playing piano adaptations of folk songs, represented by composer Chu Wanghua, should be incorporated into the teaching of impromptu accompaniment, so as to solve the problems of students' insufficient understanding and ability of impromptu accompaniment of Chinese folk songs. Therefore, this paper employs Chu Wanghua's piano compositions as examples to introduce how to

use these compositions in impromptu accompaniment teaching.

Application of folk song melodies

Most of the melodies of Chu Wanghua's piano arrangements come from Chinese folk songs, which are a crystallisation of the wisdom of the working people and are constantly evolving through oral transmission. Therefore, folk songs have beautiful and smooth melodic forms, which are easy to remember and cultivate good sense of music. As a kind of cultural gene, Chinese people have a certain affinity to folk songs by nature, especially to their hometown folk songs with strong emotional resonance. In the teaching of piano impromptu accompaniment, it is easy for students to have a profound emotional experience and sense of identity by analysing folk songs as examples.

Chu Wanghua wrote more than 20 folk song arrangements that are very famous, such as the Jiangsu folk song 'Jasmine Flower', the Sichuan folk song 'Happy Sun Comes Out' and the Yunnan folk song 'Chaodao'. Among them, 'Jasmine' has been used by Italian composers in the opera Turandot and has gained worldwide exposure. In impromptu accompaniment teaching, teachers can



Figure 1: Alternate chord.
Source: Lian Kaikai, Phiphat Sornyai



Figure 2: Add-on chord.
Source: Lian Kaikai, Phiphat Sornyai



Figure 3: Variation No. 1.
Source: (Chu, 2010)



Figure 4: In That Distant Place (39–42).
Source: (Chu, 2010)



Figure 5: New Year's Day.
Source: (Chu, 2010)

ask students to recite these melodies skilfully to broaden their vision, become familiar with the pentatonic style of Chinese folk music, and accumulate materials for the accompaniment of folk songs.

Application of arrangement harmony

The three-degree superimposed chord is based on the major and minor scales, and in the harmonic arrangement of Chinese pentatonic songs, there will be conflicts with the pentatonic music style in many cases. Therefore, paying attention to the relationship between chord formation and melody tone is necessary. Chu Wanghua's piano arrangement cleverly changes the chord of triple overlap to adapt to the style of Chinese pentatonic songs (Wu, 2020).

On the premise of maintaining the overall structure of the third, Chu Wanghua modified the triad by omitting the third note, replacing the third note and adding notes to achieve harmony and melody integration. This is shown in Figures 1 and 2 below.

The chromatic chords of bars 39–42 in the Distant Place is shown in Figures 3 and 4.

During the New Year, there is an add-on chord with the F tone, which softens the triad's edge and the smooth pentatonic structure, which is shown in Figure 5.

The composer uses high chords in this love song to make the melody more colourful, which can be seen in Figure 6.



Figure 6: Love Song.
Source: (Chu, 2010)

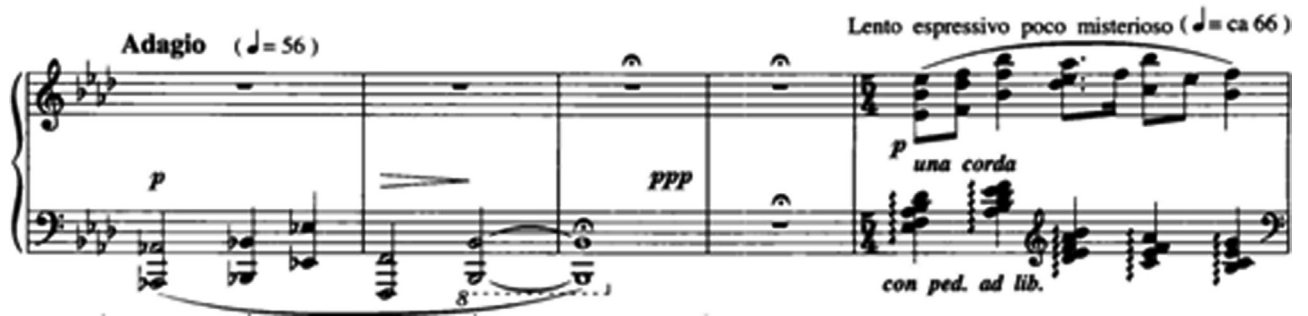


Figure 7: New Year's Day.
Source: (Chu, 2010)



Figure 8: Liu Yang River.
Source: (Chu, 2010)

The pentatonic scale is superimposed to form a special structure called a pentatonic chord. In the Lunar New Year, the composer uses this chord structure to make the melody more stable and thicker, and it also highlights the national music tastes. This is shown in Figure 7.

At the end of Liu Yang River, the composer replaced the third note with the fourth and fifth note, firmly locking the national music tastes of harmony. This is shown in Figure 8.

Chu was very good at adapting Western chords to Chinese melodies. This provides a good reference for the

impromptu accompaniment of folk songs (Zavadska & Davidova, 2019). If teachers can analyse these adaptations for students and draw inferences, they will understand more ingenious arranging skills and methods (Wang, 2011).

Application of adaptation texture

In impromptu accompaniment teaching, important content selects suitable accompaniment texture according to different genres and styles. Most of Chu Wanghua's piano adaptations are program music, so the music has a clear meaning. His choice of textures is rich and varied,

and these varied textures are a profound musical interpretation of the title.

Teachers can lead students to analyse the accompaniment texture of these folk songs and provide diversified samples for students to arrange accompaniment patterns, which will greatly broaden students' imaginations and creativity.

Structure arrangement and climax design of folk songs

The structural technique is the foundation of musical architecture. Whether the structure is reasonable or not directly affects the tension and cohesion of the work. Chu used the structural development technique of 'steadiness and change' advocated by Chinese music, making music both repeat and change and finally achieving unity at the end. This technique is prevalent in the structural development of Chinese folk music, which not only follows the law of music development but also conforms to the law of things. It is also a significant mark that distinguishes Chinese music from Western music (Guo, 2019).

Chu Wanghua uses this structural technique to add different accompaniments and harmonies to the repeated

melodies through variations so that the repeated folk melodies take on a new look, which is the basic method of folk song adaptation. In teaching impromptu accompaniment, this kind of texture variation can be used to refresh the melody for the repeated passages of songs.

This study now turns the reader's focus on Chu Wanghua's accompaniment for Yunnan folk song chords. He repeated the same melody in two keys, both of which used the B-flat *shang* mode, but the texture of the accompaniment was completely different. This variation allows the repetition of the melody to acquire a new style, making the music more fluid and opening up new possibilities for development.

This is shown in Figures 9 and 10, below.

Chu Wanghua's design of accompaniment patterns for folk song melodies provides rich and sensible information for impromptu accompaniment teaching. In teaching impromptu accompaniment, teachers can lead students to analyse these piano pieces and the design methods of accompaniment patterns in these piano pieces. Meanwhile, students can learn various accompaniment styles by playing these successful examples of adapted music (Cai, 2014).



Figure 9: Guessing Riddles.
Source: (Chu, 2010)



Figure 10: Guessing Riddles.
Source: (Chu, 2010)

Application of interlude, prelude and epilogue

Chu Wanghua has elaborate designs and conceptions dealing with the prelude, interlude and end of folk songs. As an accessory part of the song, the use of prelude, interlude and epilogue will make the structure of the song more complete and fuller. In the study of impromptu accompaniment, Chu Wanghua's approach to the attachment structure of songs provides ideas and techniques for reference in impromptu accompaniment, which is of great significance to impromptu accompaniment learning. One can be inspired by his folk songs such as 'The Day of Liberation', 'Jasmine Flower' and 'South Sea Fishing Children'.

Results and Discussion

According to existing research, it is found that in the impromptu accompaniment teaching at these three Normal universities in China, most of the music samples prepared for students are songs in major or minor keys. This puts too much emphasis on the accompaniment ability of songs in major or minor keys and ignores the accompaniment content of national harmony and folk songs.

Students' abilities in impromptu accompaniment then tend to decline. It is far from enough to focus only on the ability of major and minor songs in impromptu accompaniment teaching. In artistic practice, a large number of folk songs written in the national mode need to be played for accompaniment. This will lead to a disconnection between the effect of education and actual artistic practice.

Obviously, impromptu accompaniment, as a way of teaching combined with the practical needs of social art practice, can best improve students' application ability (Zhang, 2016). Students can not only be competent in the practice of song accompaniment in any style but also gain a sense of achievement and realise their self-value, which is the highest purpose of education: To awaken their talent, shape independent personality and innovative spirit and make their lives blossom with maximum brilliance (Huang & Hu, 2014).

Currently, the teaching system of impromptu accompaniment must be improved. The current teaching content is not perfect enough, which affects the overall development of students' piano improvisation ability (Zhang, 2016). If the music educational establishment does not pay attention to the impromptu accompaniment of Chinese folk songs, it is difficult to cultivate graduates with strong practical abilities.

Folk songs are an important part of Chinese culture as well as the very fibre of national culture. If the accompaniment of folk songs is ignored in teaching, more than the content of impromptu accompaniment will be lost (Yang, 2012). From the perspective of inheritance of intangible cultural heritage, the inheritance of Chinese folk songs will lose an important way of transmission, and the development of Chinese folk songs will be significantly affected. Therefore, Chinese music educators should innovate teaching methods and content and combine Chinese folk songs with impromptu accompaniment in classroom teaching.

As emphasised in the survey, one should pay attention to the teaching content of impromptu accompaniment in folk songs. Chu Wanghua's piano adaptation of folk songs provides rich samples of folk songs for impromptu accompaniment practice. In impromptu accompaniment teaching, teachers can guide students to pay attention to the accompaniment of folk songs. By analysing the musical characteristics of Chu Wanghua's folk song adaptations, they can absorb more accompaniment patterns in those adaptations, so that teachers and students can interact in the class and enable students to accompany others in the class, thus improving the teaching effect (Shan, 2017).

No matter the student's level, the teaching of impromptu accompaniment must pay attention to Chinese folk music accompaniment techniques. Compared with the accompaniment arrangement of Western major and minor songs, the arrangement of Chinese folk songs is more difficult and challenging. Teachers need to lead students to transform harmony in accordance with the Chinese style. In view of the difficult emotions students encounter in learning, teachers must patiently help students to master the skills of accompaniment orchestration by playing the adapted music and analysing the music.

In the teaching process, overcoming students' inferiority and increasing their self-confidence are very important. Teachers' encouragement and affirmation play an important role in students' persistence (Han, 2016). Teachers should give full recognition and encouragement as long as students' progress. When students' progress in impromptu accompaniment, teachers should give appropriate praise, making students more enthusiastic about their studies. When students repeatedly have problems, the teacher should also give some assurance so that students will not be discouraged and can strive for further progress.

In addition, modern teaching concepts and scientific methods are used to standardise and improve the

curriculum standards of impromptu accompaniment courses in Normal university. Further, Chu Wanghua's innovative thinking regarding Chinese folk song arrangement is learned with the help of the techniques and accompaniment styles of his folk songs so that the curriculum content can better meet the actual needs. This not only helps to improve students' accompaniment skills but is also conducive to the inheritance and dissemination of Chinese culture.

Conclusion and Further Research

Through the investigation of the teaching contents of impromptu accompaniment in three Normal universities in China, the researchers found that the teaching content of impromptu accompaniment in Chinese folk songs is too little, the student's knowledge of Chinese harmony is insufficient and the ability to compose impromptu accompaniment for folk songs is weak, thus needing improvement.

As agents of change, teachers from the three teachers' universities surveyed expressed their full support for curriculum reform. Based on the positive reform attitude of the three teachers, more and more students will love the restructured impromptu accompaniment class and learn application skills from the class. Although Chinese teachers' acceptance of reform suggestions is positive, more teachers should support this action to support and promote the comprehensiveness and effectiveness of reform.

For future study, researchers can continue the research, expanding the scope to more provinces and universities. At the same time, they can track these college students after graduation as they move on to primary and secondary school teacher posts. After their improved condition of impromptu accompaniment ability, they can play an important role in future teaching reform. It is hoped that more teachers and students will participate in this research, which will help promote the reform of the impromptu accompaniment curriculum.

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