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Study on the Artistic Characteristics and Performance of Piano Music "Lan Huahua"

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ABSTRACT
The piano music "Lan Huahua" is a musical work with deep national characteristics and regional customs. It takes the folk song "Lan Huahua" in northern Shaanxi as the source material, and gives it new artistic vitality through the interpretation of the piano, a Western instrument. The piano music "Lan Huahua" is melodious and graceful, and has deep and delicate emotions. It integrates elements of Western music in harmony, texture and playing skills on the basis of preserving the narrativity and lyricism of the original song. Its musical structure is well arranged, its rhythm is varied and full of tension, and its timbre is exquisite. It not only shows the vast and boundless of the loess plateau, but also reflects the interweaving of sadness and joy in the character's heart. Exploring this piece can not only improve the understanding of the innovative expression of ethic music in piano performance, but also promote the integration of traditional music and modern playing skills, thus providing reference for the inheritance and development of national piano music.

KEYWORDS
Lan Huahua; Artistic characteristics; Performance analysis

As a piano music adapted from the folk songs of northern Shaanxi by Wang Lisan, "Lan Huahua" occupies an important position in thee development history of modern piano music in China. This work not only inherits the strong national charm of the original song, but also integrates the expression techniques of Western romantic music, so that the whole piece reach a new height in the emotional level and musical expression. The main melody of the piano music is developed by relying on the national mode, and the processing of details uses the harmonic language of western music, thus showing distinctive characteristics of integration. In the creation process, Wang Lisan takes the variation skills as the core, and cleverly use seventh, ninth and other intervals to enrich the gradation and tension of the music. At the same time, he creates a musical image of great drama conflict with the adjustment of rhythm and harmony. The music is sometimes low and graceful, expressing the girl's inner tenderness and yearning, sometimes passionate, showing the girl's firm will to resist the fate. This emotional ups and downs and expression give "Lan Huahua" profound narrativity and rich lyricism, and provide a broad interpretation space for the piano performance [1].

1 Artistic Characteristics of Piano Music "Lan Huahua"

Piano music "Lan Huahua" is a work with distinct national style and profound emotional connotation. Its artistic characteristics are mainly reflected in the fusion of national melodies, the dramatization of mode and the interweaving of emotional narratives. Through the skillful musical language, the composer combines the charm of northern Shaanxi folk songs, the dramatic mode changes and the progressive emotional narratives to make this work full of unique artistic appeal.

1.1 Fusion of National Melodies

Piano music "Lan Huahua" is crested based on the northern Shaanxi folk song with the same name. While fully retaining the melody style of the original song, it integrates the rendering techniques of piano to enrich the music language. In terms of melody structure, the music inherits the pentatonic scale of northern Shaanxi folk song, and emphasizes the scale structure of Gong, Shang, Jue, Zhi and Yu, thus making the overall melody have folk charm, and the expressiveness of modern music. The composer makes appropriate variations and developments to the melody of the original song in the interpretation of the theme, so that the music presents a new gradation under the piano texture. In the way of melody development, the work makes full use of the common feature of free singing in northern Shaanxi folk songs, and emphasizes the fluency and natural fluctuation of melodic lines. At the beginning of the music, the piano plays the main melody as if telling, which seems to reproduce the long and fluttering songs on the loess plateau. In the melody, a large number of decoration techniques such as appoggiatura and glissando are also used, which makes the melody more close to the original folk singing style, and enhances the expressiveness of the music [2]. In terms of rhythm, this music also fully reflects the nationality. In the adaptation process, piano music "Lan Huahua" retains the characteristics of free rhythm common in northern Shaanxi folk songs. In the processing of melodic passages, the composer often extends

the note duration and flexibly adjusts the rhythmic stress, so that the melody presents an approximate colloquial expression, the music is more singable, and the lyricism and appeal of the piano music are enhanced. In addition, in the process of melody development, the work also integrates the common "echo" structure in northern Shaanxi folk music, and the main melody is alternately presented between different parts, thus forming the effect similar to folk song duet. It not only enhances the gradation of music, but also makes the national charm of the piano work more prominent.

1.2 Dramatization of Mode

"Lan Huahua" shows rich dramatic features in the use of mode. The composer skillfully combines national mode and western harmonic techniques to make the musical color of this piano music more varied and enhance the emotional expression of the music. The work is mainly built on the pentatonic scale and integrates modern harmonic techniques in the harmonic processing, so that the music retains folk colors while increasing the dramatic sense of conflict. In some passages, the composer adds altered notes on the basis of the pentatonic scale to make the melody show subtle instability at certain moments, which reinforces the emotional tension. In terms of tonality distribution, "Lan Huahu" is not limited to a single mode, but creates dramatic effects through tonality conversion. For example, in the emotional climax of the music, sudden tonality changes trigger more intense emotional contrast. Especially in the passages expressing sad emotions, the presented music is often full of sadness but the light of hope through the alternate use of minor and major. Moreover, in terms of harmony progression, the work also adopts a large number of discord and semitone progression, and some passages in the score show nervous emotions. The use of harmonic language makes the emotional expression of the work more vivid, which accords with the tragic color in the music.

1.3 Interweaving of Emotion and Narration

As a piano work adapted from a folk song, "Lan Huahua" itself has a very prominent musical narrativity. In addition, the composer constructs a complete emotional development clue through the changes of melody, rhythm and harmony, which makes the music have a profound narrative meaning. The structure of the work presents a three-act layout similar to that of a drama, which is from the calm narration to the emotional climax, and then to the final return and disappearance. This structural arrangement makes the music more gradational and further enhances the tension of the emotional expression of the work. In the opening part of the music, the melody lines are soft, and the harmony is warm, showing a touch of sadness. With the advancement of the music, the rhythm becomes increasingly tight, the intensity gradually increases, and the tone gradually becomes unstable, which indicates the accumulation and outburst of emotions. At the end, the emotion gradually return to calm, and the music returns to the original melody, but the climax changes, and the melody at the end is more profound. At this time, the melody is no longer just a simple expression, but carries deeper contemplation and helplessness [3].

2 Performance Analysis of Piano Music "Lan Huahua"

2.1 Theme

In the process of creating "Lan Huahua", Wang Sanli not only uses the variation technique to show the diversity of musical themes, but also combines the characteristics of ballade to highlight the drama and gradation of the song. The whole music has 82 bars and six variations, and each variation is developed around the development of the story. The opening of the music is presented with the theme of "Lan Huahua". The piano sound is melodious and full of singing, as if it is telling the beauty and innocence of the figure of Lan Huahua. The simple figure gives the music a strong folk song flavor. In the Variation One "Folk Song", the general principle becomes active and jumping, showing the freedom and joy in the daily life of the people in northern Shaanxi. In the Variation Two, the theme of "Matchmaking" shows a slightly playful color, which accompanied by a light rhythm, suggests the process of marriage matchmaking, and implies the inner fluctuations and emotional interlacing of the character in the musical expression. However, when the music enters Variation Three "Forced Marriage", the musical mood gradually turns from relaxation to tensity. The dense notes, accentuated chords and intensified intensity symbolize the manipulation of the fate of Lan Huahua by the feudal marriage system. The rhythm of this part enhances the dramatic tension and makes the listeners feel the struggle and helplessness of Lan Huahua in the face of fate. Then, the Variation Four "Bare Grave" "flows out" with low timbres and intermittent melody lines, showing a depressed and sad atmosphere. Of course, the music does not stop at the depiction of tragedy In the Variation Five "Resistance", the musical rhythm has undergone significant changes, and the rhythm has become rapid and full of impact, showing the spirit of Lan Huahua unwilling to yield and bravely resisting the fate. In the end, Variation Six "Freedom" depicts the image of Lan Huahua breaking free from constraints and pursuing freedom with smooth melody, clear timbre and relaxed rhythm, and the musical mood also reaches a climax.

2.2 Variation

The variations of piano music "Lan Huahua" start from the original Andantino, and the music is slightly faster than the theme. The first four bars retain the basic melody of the theme, and the melody of the last four bars moves up the octave to form a more transparent and full sound effect. The addition of octave chords makes the music broader. The minor second interval in the thirteenth bar gives the music a mysterious and strange atmosphere on the sixteenth note of the theme melody. The rhythm of the left hand part becomes syncopated, which strengthens the driving force of the melody. The anacrusis of short arpeggios in the accompaniment of the last four bars adds more rhythm. Then the music enters the Variation Two. The speed is slightly increased, and the musical mood gradually becomes passionate. The first eight bars of the melody are based on the theme, but the main melody is transferred to the low part, and a kind of conflicting motive force is created by gradual progression. The accompaniment of the right hand is presented in the form of half-diminished chords, and forms another melody line between the double notes of the sixteenth note, which echoes with the main melody, and makes the music more gradational. The melody then returns to the right hand and simulates the structure of the previous piece, but it changes in mode and acoustic thickness. From D Yudiao to G Yudiao, short arpeggios run through the left hand accompaniment, making the music more smooth. In bars 29 to 31, the melody is mainly based on the C Yudiao, and then it turns to the B Yudiao. With the constant change of the mode, the music gradually reaches a climax. The accompaniment texture of bar 32 is simplified into a single-tone. The main melody is displayed in the loud part. the middle part forms a polyphony, which is interwoven with the theme. The low part adopts a syncopated rhythm, forming a multi-level dialogue with other parts. The discordant minor intervals appear in bar 33, which vividly express the character's inner unease and drastic mood changes, and further elevate the mood of the music [4].

The Variation Four begins with the bar 35. The bar 35 is firm and solemn. The syncopated rhythm of the lower part simulates the tone of sighing, renders a profound tragic color and shows the composer's unique way of expression. In the Variation Five, the melody is the most intense development. The melody of the right hand is run through with the surging sixteenth note, showing an anxious and excited mood. The descending double tone scale is intertwined with the accompaniment of the left hand, further strengthening the tension of the music, and the change of the beat also increases the conflict within the music. From bars 47 to 49, the melody of the left hand adopts the ascending mode. In bars 50 to 51, it forms a question-like tone with anacrusis to create an echo effect, and then the music gradually advances from the low register to the high register until it reaches the climax of the whole music. From the bar 52, with the emphasis of sf (sforzando), the tone cluster presents a cascading scale development, and then the mood gradually stabilizes. By the bar 57, the melody once again climbs from the low to the high register, and the rhythm becomes more fluid and flexible, and finally ends with five accents on the Yudiao, forming a strong sense of finality. Moreover, in the climax, the music adopts rapid allegros, which shows intense emotional conflicts through rapid rhythm changes and strong contrast, and is more passionate than the Variation One. The composer uses this method to express Lan Huahua's struggle against the feudal forces, imbues the work with profound ideological connotation, and makes the whole piano music more rich and full in emotional expression.

3 Conclusion

Through the structure of variations, the theme melody of this work is constantly developed in different musical contexts, so that the musical mood gradually progresses with the progression of the story. In the creation, Wang Lisan skillfully uses various piano playing techniques, and combines strong acoustics, rich harmonic changes and different texture arrangements, so that this music has been greatly improved in the gradation and expressiveness. Therefore, when interpreting this work, the performer should fully understand the emotional connotation carried by each variation, and accurately grasp the changes in intensity, speed and rhythm. At the same time, the singing style of northern Shaanxi folk songs should be combined to make the melody more folk color, so as to better show the image and fate of Lan Huahua, make the music language truly serve the narrative of the story, and show the profound ideological connotation of the work.

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