

Research on the Technique of Piano Adaptation

-- Take the Sorrow of Love as an Example

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Abstract. Sergey Vilievich Rahmaninov Sergei Vassilievitch Rachmaninoff (1873-1943) is a classical music composer, pianist and conductor in the 20th century. This paper focuses on the creation techniques of Rachmaninov's piano adaptation of Chrysler's "sadness of Love", and explores the techniques of its own adaptation characteristics presented in this adaptation. This paper discusses the inheritance and development of traditional harmony in Rachmaninov's creation and adaptation techniques, and makes the musical analysis of Rachmaninov's piano adaptation through the characteristic analysis of Chrysler's Sorrow of Love. This article is divided into three chapters, the first chapter is the adaptation of the music, and a brief description of the music adapted by Rachmaninov. The second chapter is based on the analysis of the creative concept contained in the Rachmaninov's adaptation, which is specifically the common technical features in the adaptation. The third chapter is the analysis of the features of Rachmaninov's adaptation "The orrow of Love". Finally, rachmaninov's inheritance and development of traditional harmony are summarized.

Keywords: Rachmaninov; Adaptation; Creation Technique.

1. Introduction

Piano adaptation has been widely developed in the 19th century, by Liszt carried forward this form, many excellent vocal music works, instrumental music works adapted into piano solo music, endowed the original music with a new artistic image. Rachmaninov is in the midst of the musical period, At this time, the concept of music is generally toward the collapse of tonality, Rachmaninov himself was not deeply influenced by the musical revolution, To inherit and develop on the basis of tradition, Between 1902 and 1941, He each composed 19 piano adaptations, Piano adaptations are all adapted from the composer's own creative technique, Rachmaninov's harmonies were always full of blurred colors, Integrate into modern thinking in the framework of traditional harmony, In the adaptation of the song "Love of sadness" is the appropriate color performance contrast, Music personality transformation, The use of modern musical elements, In addition, it presents a higher artistic value. Then, the author takes the adaptation "Sorrow of Love" as an example to analyze the color, inheritance, development and uniqueness of traditional harmony in this work and collection.

2. Research Status

The study of Rachmaninov's works mainly focuses on musical works (symphonies, concertos, preludes, romantic songs, musical and painting etudes, etc.), and there are only 6 relevant papers in adaptation. Through the CNKI retrieval, it can be roughly divided into three parts.

2.1. Rachmaninov's Musical Works

"Rachmaninov's works" is the Internet, and the entries are still on the rise. The author selected some classic literature as the reference materials for the framework structure of the paper and the writing ideas of the paper.

For example, Liu Tianyi of Shanghai Conservatory of Music analyzed the time line of Rachmaninov's life and the tone of the prelude, studied 24 prelude harmony and harmony relationship, and finally concluded that Rachmaninov's harmony technique is between traditional and modern, with new



breakthroughs in harmony, tonality and texture technique. He formed his own personal musical style characteristics on the basis of the classical and romantic periods.

2.2. Rachmaninov's Piano Adaptation of "Love Sorrow"

There were only 5 articles on the search for "Love sadness", including 4 master's papers and 1 journal. Li Zi from Yunnan Normal University and Ma Jingwen from Shandong Normal University and Deng Wenjie from Xinjiang Normal University analyzed Rachmaninov's life, musical structure, harmonic color and technical difficult points in his master's thesis. Yan Fei from Southwest University is different from the inductive arrangement of Rachmaninov's adaptation, and the musical analysis of his works. Contemporary Art Observation journal Zhou Yuanyuan's journal-crossover Spark: Rachmaninov piano solo adaptation, detailed the frame structure of love and sadness, and compared it with the original violin.

2.3. Piano Adaptation

A total of 1128 articles were found with "piano adaptation", covering many excellent works of piano change at home and abroad. One of them is Wang Qi. The Chinese and Foreign Piano Adaptations, Hunan Normal University Press, explains the emergence of piano adaptation and the development background of The Times, the analysis of the creation methods of foreign piano adapted works, and points out the trend of nationalization of Chinese piano adaptations. Marissa. Structural Analysis and Performance Analysis of Liszt's Fantasia, Henan University, 2018, the article begins with Liszt's life and background, and analyzes the characteristics of the writing and adaptation of this music in comparison with other Liszt adaptations. Shanghai academy of music ZhangShuPing in master's thesis "on liszt piano adaptation <to the distance lover>" through the lover to the distance of the piano adaptation of the kind of background, different composer features of detail, compared with the original analysis of adaptation technique summary, and combined with the practice teaching, expand the follow-up teaching method.

To sum up, in the search of the Internet, the number of literature on Rachmaninov is relatively large, but there are few studies on the piano adaptation. Therefore, the author consulted 6 adaptations of the song "Sorrow of Love", and one journal.

In terms of the existing research conditions, this paper explores the creative techniques of semitonal harmony, rhythm, musical texture and variation used by Rachmaninov in the adaptation, so as to study the inheritance, development and uniqueness of Rachmaninov's harmony techniques.

3. Significance of Topic Selection

Rachmaninov in the late romanticism, although Rachmaninov's works and vocabulary framework presents the traditional harmony function, but more or less influenced by the music change, its music works introduced a large number of chords, multi-layer structure design these now are seen as modern music elements. Rachmaninov's widely recognized grasp of the color of harmony undoubtedly shows that his creation is successful, not as radical as pioneer music, nor does he stop in the traditional vocabulary, but inherits and develops the traditional harmony. In China, there is little research on Rachmaninov's piano adaptation of Love Sorrow. Through the piano adaptation of Love Sorrow, more people will know about the theme of Rachmaninov's piano adaptation, and understand Rachmaninov's own inheritance and development of tradition.

3.1. Tracing of the Piano Adaptation and the Creative Background of the Sorrow of Love

3.1.1. Tracing the Source of Piano Adaptation Music

"Piano adaptation, namely the original music works, through the piano music performance, adapted for piano works" [1]. The piano adaptation of this creation theme early appeared by the composer adapted the works. For example, "Bach adapted the Violin Sonata in A minor (BWV1003) into the

harpsichord Sonata (BWV964)" [2]. Or in the classical period, Mozart's three piano concertos by K.107 were adapted from J.C. Bach's keyboard sonata. During the romantic period, Liszt's writing style reached the peak of the same period, and piano adaptations occupied an important position, such as the adaptation of Mozart's opera Don Juan, and 24 random songs by contemporary composers Chopin, Schuman, Wagner and violinist Paganini. In the late romanticism to the 20th century, Ravel, Busoni and Rachmaninov also adapted a lot of musical works. The adaptation of musical works through the creation techniques of different composers in each period gives a new musical color and vitality.

3.1.2. Creative Background of the Adaptation "Sorrow of Love"

In the 20th century, since the 20th century, music creation has begun to be more personalized. The composer strives to break through the traditional composition techniques and the original format to express the most profound feelings. The harmony, tone, tonality and music style have undergone great changes. Tonal collapse, frequent use of external chord, create not harmony range makes cause function harmony and tonality gradually to the edge of the collapse, but in this period of ramaninov is not influenced by music change, still adhere to his creative principle is given priority to with romantic style is functional harmony is given priority to.

In 1921, Rachmaninov was exiled to the United States, and he was particularly depressed by the social unrest in his hometown and the local social environment in the United States. The music of Chrysler's "Sorrow of Love" is full of sincere emotion, and the music image presented by the sad sadness has a great resonance with Rachmaninov's departure to miss home. Later, he adapted the violin song "Sorrow of Love" into a piano solo, and reorganized it on the framework of the original music. Although this work was created in the 20th century, Rachmaninov still sticks to his own creative techniques, incorporating modern musical elements, highlighting a new musical image in The Sorrow of Love.

3.2. Characteristics of the Adaptation "Sorrow of Love"

3.2.1. Rhythmic Texture Design

1) Flexible compound rhythm

The compound rhythm is also widely used in Rachmaninov's Sorrow of Love. The composite rhythm is unbalanced in the piano between the left and right hands respectively. This composite rhythm was used by composers before Rachmaninov. Rachmaninov introduced six tones in 35 bars, and Figure 1 Figure 2 converted musical emotions.



Figure 1. Rachmaninoff/Kreisler: Liebesleid



Figure 2. Rachmaninoff/Kreisler: Liebesleid

After that, he changed from A minor to A major with the same technique. Music into the middle by dim sadness a minor into bright A major, music character changed, at the same time here designed a lot of composite rhythm, such as the design of the right hand three continuous is given priority to, the left hand design is more four notes, Figure 3 this design contrast with the front end of sadness, and three continuous and four notes relative design, strengthen the liquidity of the music and music character transformation, let a person sincerely feel the music character cheerful, active.



Figure 3. Rachmaninoff/Kreisler: Liebesleid

In the middle of the subsequent composite rhythm design, continue to introduce a pair of three and a pair of five rhythm contrast, in the last section of the central is introduced 7 to 3 this composite rhythm, Figure 4 these expand the music character, music instability, swaying feeling, strengthen the tragedy of music, in the heart also like with a light sadness, but also to reproduce the theme of the department of the music mood.



Figure 4. Rachmaninoff/Kreisler: Liebesleid

2) Beat the change of enhanced conflict

As the book "Immortal Pianist" wrote: "Lakmaninov in his hands, music with unshakable logic — organized, orderly, impeccable expression, never changeable... It is particularly important to reflect the elegant musical atmosphere of the phrases in a delicate and perfect way" [3]. The rhythm of Rachmaninov's adaptation is also carefully designed, with good reasons for both the traditional rhythm beat and the design of stress inversion. Rachmaninov has a unique aesthetic for rhythm. Whether he creates his work or plays the existing recording version of his works, he can hear the exclusive sprint with his rhythm, and some critics even think it is his own personality label. In the piano adaptation of "Sorrow of Love" can also feel this rhythm of the intensified auditory feeling.

The original song of "Love Sorrow" is inspired by dances from the Alps, a folk dance with 3 / 4 beats. Love of sadness is on the basis of creation, rahmaninoff piano adaptation did not change, and under the traditional rhythm beat is seen as strong-weak-weak rhythm form, and the design of the stress are generally constrained by rhythm beat, and in the sadness of love rahmaninoff to change the melody rhythm stress, break through the traditional framework rhythm constraints, give phrase flow, strengthen the music of the whole rhythm and music performance vitality, give its new artistic image. In adaptation "love sadness" the lead is applied to the rhythm of stress inversion, in the original weak rhythm design stress, and the second section of the second beat design stress, Figure 5 is the purpose of increasing the music as a whole instability, and improve the goal of chord expectation sense, and love sadness the title also highly echo, lead will reveal eager, anxious this music character, break through the traditional 3 / 4 beat fixed auditory feelings.

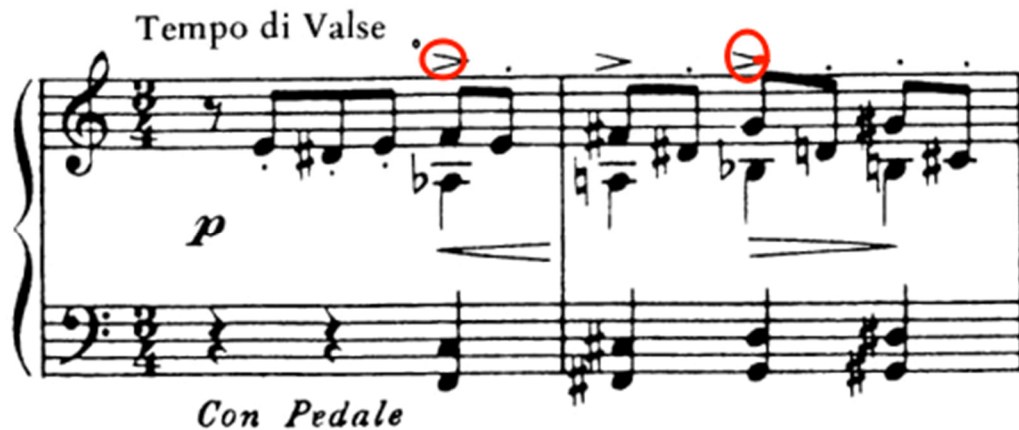


Figure 5. Rachmaninoff/Kreisler: Liebesleid

In 15-16 section pull maninov again using this technique, used to strengthen the cohesion with the transition, unlike the introduction, pull maninov here emphasizes the third beat, originally two sections the strong-weak-weak beat rhythm, but here appeared strong-weak-weak-weak-weak beat rhythm, within the framework of 3 / 4 clap present 2 / 4 rhythm rhythm, on the auditory effect to create different music color, promote music mood further forward.

For the rhythm of melody phrase gravity transformation rather maninov also use abnormal brilliant, in music 131-138 bar Figure 6 rather maninov melody phrase redesign, breakthrough the design of the line stress design on the second half of the melody, do not only make the melody phrase color change in contrast with the beginning, and the rear stress form semitonic downward, enhance the music power and expectation, and after the variation of music mood.



Figure 6. Rachmaninoff/Kreisler: Liebesleid

Breaking through the strong and weak law of rhythm and rhythm, especially the dislocation of stress, appearing in the original weak position, will bring new musical tension to the music. At the same time, this characteristic combines the harmony and sound effect, strengthens the musical mood, and also presents the tragic conflicts perfectly.

3.3. Performance of Acoustic Semitlation

"In the history of western music, remarkable and particularly important performance style and technique is" semitone (Chromaticism), semitone, refers to the music using the natural sound, semitone voice and semitone harmony technique and style, it is the basis of sound and semitone, both combined with each other. Especially in the romantic period, due to the reasons of aesthetic concept and the wider needs of expression, the continuous expansion and innovation of techniques, semitone has achieved unprecedented development and become one of the important characteristics of romantic style " [4]. Rachmaninov's "Sadorrow of Love" is highly appropriate.

3.3.1. Renof Linear Harmony

"Linear harmony --refers to the technique of dealing with harmony, emphasizing the horizontal vocal movement, and using the logical horizontal line and the horizontal relationship in multi-voice music" [5]. Its presentation way for scale horizontal line, linear harmony in late romantic extensive development, using linear harmony often get some outside of tone harmony, linear harmony and can be divided into scale linear harmony and semitone linear harmony, scale linear harmony is mostly in the main tone scale, aims to promote music more smoothly and consolidate the tone.

For example, Tchaikovsky used this harmony technique at the beginning of the Figure 7.



Figure 7. Peter Ilyich Tchaikovsky/May—White Nights

"May is a complex lyric ditty, the low part is the upward straight statement in G major, and the harmony of the two bars of chords is: V-VI7-V6-I-VII56-I6, which further strengthens the main tone." [5]

The semityonal linear harmony aims to enrich the color of the sound part, creating some unexpected harmonies. Chopin used it to write in his prelude no.4. The tune is the first eleven bars in c minor, and Chopin first designed the bass line, with the chord G as the bass. The bass part is designed to fill the internal part. With Tchaikovsky is different, Chopin is not according to the traditional function harmony to design the acoustic structure, its interior consideration for smooth half tone down, and bass line and melody collocation, the half tone design of bass lines can often bring some unexpected harmony color, thus form is different from the traditional function of harmony.

In Rachmaninov's adaptation of "Sorrow of Love", Figure 8 designed the progress of linear harmony. Different from Tchaikovsky's scale linear harmony, Rachmaninov chose the same chromatic linear harmony as Chopin, and played the linear harmony to the extreme in this song. The music "Sorrow of Love" is in a minor, the original song begins with the theme a chord, and Rachmaninov adds a introduction at the beginning, the harmony is Fm # Fm Gm # Gm to am. Target a chord design matic level, rahmaninov not only in low part chromatic level, in the vocal and high part also with chromatic level into building harmonic color, different from Chopin prelude no.4 linear harmonic consideration and acoustic structure, rahmaninov at the beginning is designed a multi-level semitonal linear harmony, in chromatic level into harmony upward in which see with a chromatic level into downward. This design not only forms the chord structure, but also creates a rich harmony color, while strengthening the sense of belonging to the goal and the first, the overall tightness of the music.



Figure 8. Rachmaninoff/Kreisler: Liebesleid

In the 17 to 19 bars Figure 9 of the music, the am is also targeted and the first. Rachmaninov designed a linear harmonic design that is different from the beginning of the introduction. Rachmaninov here reversed the linear nucleus at the introduction to consolidate the musical material.



Figure 9. Rachmaninoff/Kreisler: Liebesleid

3.3.2. Color Change of the Chord

"Rachmaninov harmony techniques are extremely precocious, especially color techniques. In his student days, in addition to mastering the traditional size and adjustment system of harmony techniques, he has been able to properly apply a variety of more colorful processing methods" [7]. Rahmaninoff for grasp from the chord is also based on the semitone harmonic thinking formed, from the chord in the western modern century has been widely used, because of its from the harmonic introduced the voice over, promote harmony movement and development, both melody and harmonic expressive and dynamic, the original tone and other tonality connection and contrast, short use from chord like into a new field of effect, promote the development of music.

Rahmaninov in adaptation "love sadness" start add from the chord, the original at the beginning just through the chord connection, and rahmaninov in the design of this add from the harmonic filling, from the harmonic filling within transverse connection, transverse connection between the parts formed the semitonal sound effect, add semitonic downward music color, make the semitonic harmony has a stronger push effect.

3.3.3. Multi-level Harmonic Structure

Rachmaninov's harmonies often show a multi-level structure, and in his creative career, the emergence of a multi-layer structure began with the Figure 10 of the First Piano Sonata in d minor. The design characteristic of Rachmaninov in the multi-layer structure is that the "conflict" between each layer is not so sharp, and the thinking design of the multi-layer structure is mostly considered based on functional harmony. When harmonies form multiple levels, they are full and complex, and multi-level harmony means to distinguish the melodic lines and layers.



Figure 10. Rachmaninoff/Sonata No. 1 Op. 28 in D minor

And the theme melody hidden in the triple plet in the middle. Multi-level harmonic structure design is often accompanied by colorful picture presentation. This multi-level design, due to the existence of melody theme, leads to different intensity of different parts, and the frequent reference of voice-over. Under the support of harmony, the acoustics of this design have become brilliant, which has a

strong driving effect on the emotion. The design of the melodic theme hidden in the multi-level triplet arpeggio is undoubtedly this central highlight.

3.4. Artistic Features of Rachmaninov's Adaptation of Love Sad

Rachmaninov prefers minor, and musical themes are usually sad and flexible, which is usually closely related to three aspects. The first is personal, the composer's personal life experience. Second, the composer's time is related. With the social unrest in his hometown, the music revolution is increasingly fierce, and the traditional music is gradually collapsing. The third is the influence of cultural factors. There is a strong national character in the theoretical knowledge learning accepted by the composer himself, such as the composer's own works with broad melody and frequent alternating patterns. All these lead to sad, negative, and dreamy romantic expressions in musical images.

3.4.1. Tragedy

In The orrow of Love, Rachmaninov often set the beginning of the melody as the target chord, and then introduced the semitonal harmony Figure 11, which not only strengthened the tension of the music, on the other hand, Rachmaninov is to create a strong sense of tendency, and the introduction of this creative technique laid the foundation for its tragic color. Not only with this, the music on the design of the overall is voice and harmony, and voice is small two acoustics often on the music character has a natural disharmony, depression and sadness, so the introduction of the voice undoubtedly strengthen expression music sadness, uneasy music color, and promote the tragic mood forward. Rachmaninov in harmony structure also introduced more modern high chord, frequent introduction of nine chords, eleven chords, and variable chord structure, or is three degree stacked chord, etc., these are adapted "love sadness" present incisively and vividly, the use of these harmony color overall lost bright brilliance, most are soft, dim and sharp. And Rachmaninov fills these chord in the middle area to create a sense of weight and depression. It is these thoughts that make the tragedy of his musical image.



Figure 11. Rachmaninoff/Kreisler: Liebesleid

Such as rahmaninoff in the love of sadness of China 150-158 section write Figure 12, high voice is half tone mold into the processing, with the corresponding low is also doing half tone mold into development, with music mood down mold, in addition to express tangled uneasy psychological emotions, down mold into also expressed the inner feeling of loss. In addition to the introduction of disharmony, this part is obtained by Rachmaninov according to the development of basic music materials. This section introduces a large number of disharmony intervals and voice-over, which blur the fixed sense of tonality, and the existence of disharmonious sound effect brings people a sense of confusion, fantasy and contradiction. Rachmaninov in this section of the overall range sound effect improved, the melody and the inside to create a contradictory sound color. The large arpeggio running in the colorful section also reflects the artistic image, which is the accumulation of emotional fluctuations and sadness. Rachmaninov's sadness grew constantly, making it reflect infinite sadness.



Figure 12. Rachmaninoff/Kreisler: Liebesleid

In addition, Rachmaninov's choice of rhythm is not completely confined to 3 / 4 beats. The introduction of compound rhythm and stress inversion cause the sense of instability of music, which also strengthens the tragic color of music to a certain extent.

3.4.2. Nationality

Rachmaninov once said that "a composer's music should express the spirit of his homeland and express his thoughts of his faith" [8]. The adaptation of Rachmaninov's "The sadness of Love" also highlights the unique national nature of Russia. The Russian nationality is reflected in the frequent alternation of large and small tunes, and both the original song and the adapted version are transferred in A minor from the middle to A major. Secondly, it pays attention to the singing of the melody. In the adaptation of "Love sadness", the design of the melody is very clean, the melody is designed in the higher tone area, and the melody of the melody is maintained or the connection. In addition, the important characteristics of nationality are reflected in the wide use of natural tone, for example, in the Figure 13 of the adaptation "Sorrow of Love", Rachmaninov introduced the changing tone of Fyriyan tone, which reduced the 2-level tone of the original minor tune.

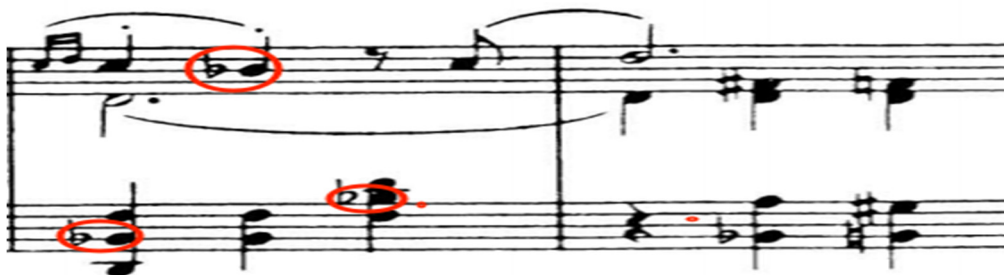


Figure 13. Rachmaninoff/Kreisler: Liebesleid

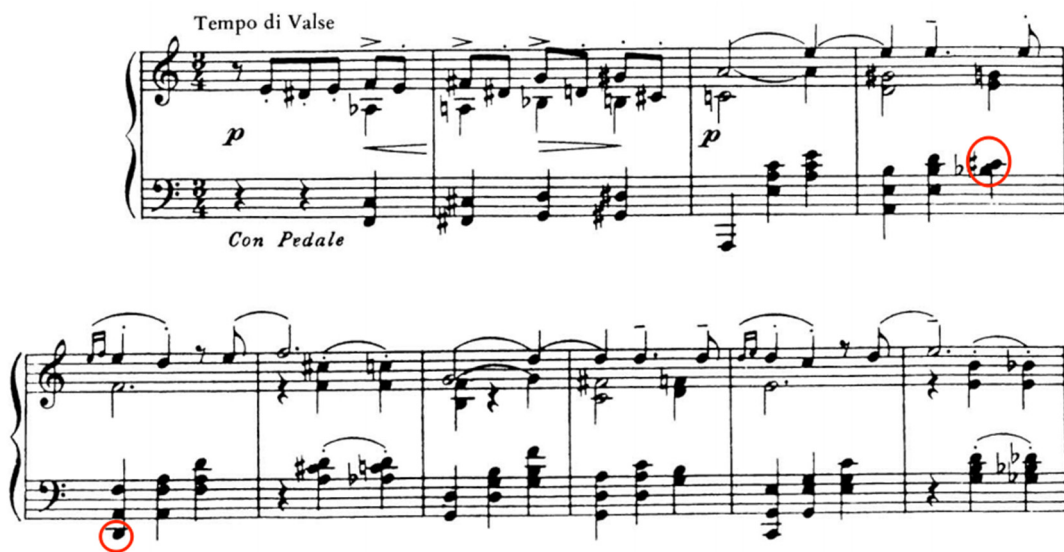


Figure 14. Rachmaninoff/Kreisler: Liebesleid

In Russian music, the preference emphasizes four chords and strengthens the color change of subordinate chords. At the beginning of the music, the Figure 14 of 3-5 bars set the off-tuning to the subordinate fourth level chord, and the A of the fourth section in the third section is the ninth chord to the d third chord in the fifth section. In order to highlight the color of the subordinates, the complexity of the chord structure will not be solved routinely.

He near the piano in the adaptation of "love sadness" in the theme of variation into the Russian national music characteristics, whether for the strengthening of subordinate chord color or the use of natural minor or tone alternate in each theme will have the corresponding color change, also makes the adaptation "love sadness" present nationality.

4. Conclusion

Rachmaninov's adaptation "Sadorrow of Love" is still based on traditional harmony and the integration of modern musical elements. But the two seemingly conflicting harmonic concepts are perfectly integrated in Rakhmaninov's harmonic techniques. Whether it is the rich, complex and changeable color harmony presented by the adaptation "Love Sadorrow" or the perfect grasp of rhythm, these are the best response to the musical change and the best inheritance and development breakthrough of Russian music.

Lakmaninov's music works embodies the fusion of traditional and modern, in his music works of both romantic harmony system, also has a modern color sound harmony techniques, Russian nationality and drama sad conflict in the adaptation "love sadness" reflect incisively and vividly, also because her maninov to his music creation principles, eventually formed its own unique style of music.

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