

proposal type: paper

## **The Dialect Elements in Chinese Contemporary Music Practice:**

### **A Visualization Analysis of the Composition, Performance and Hearing of the Chinese Piano Work *Lan Huahua***

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#### **Abstract**

In the current Chinese style music works, most of the tunes originate from folk songs which originate from Chinese dialects. However, these works have always been composed based on western compositional grammar, such as structure, tonality, harmony, etc. My research focuses on the visualization analysis of one of the well-know Chinese piano piece *Lan Huahua* composed by Wang Lisan to explore the relationship between Chinese dialect elements and Chinese contemporary music practice (composition, performance and hearing) .

Firstly, using the software “praat6036” to process the outline frame of the Shanxi (a province of China) dialect which the topic of the piano piece’s melody originates from, in order to set forth the creative combination of the folk source and the western techniques.

Secondly, I used a software on the online program [vmus.net](http://vmus.net) to analysis more than 20 performance versions of Wang Lisan’s piano piece *Lan Huahua* recorded from 1953 to now. Finally, I chose two typical different performances for visualization method analysis, and compared the relationship of the rhythmic elasticity between performance and dialect pronunciation. I found that although most of the performances showed similar timing tendency, there were obvious differences: the differences in speed ratio of fast passage to slow passage; the differences in time ratios of actual performing length of tones to standard length; the differences in time ratios of actual performing length of the tones to corresponding tones of the dialects’ tune which the melody originate; etc. These differences of ratios were closely related to performer’s age, training background, cultural background, etc.

Thirdly, I studied how people’s perception of the different performance editions by let students hearing these two performance editions and completed questionnaires about their hearing feeling. The students come from different majors, such as piano, Western orchestral music instruments, Chinese orchestral music instruments, etc. The questionnaire results displayed not only there were very different feelings between different majors, but also there were some unexpected matches between evaluations and majors. This phenomenon may closely related to the way of music training and the contemporary music environment in China.

#### **Key words**

**Dialect Element, Chinese contemporary music practice, Composition, Performance, Hearing**