

An Analysis of the Creation Style of Chopin's Fantasia Op.49

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Abstract: As an outstanding representative of romanticism in the 19th century, Chopin made important contributions to music. Whether it is structure, content or rich harmony, Chopin's musical works are original and novel, and have a profound influence on the composers of later generations. "Fantasia" Op.49 is the most representative piece of Chopin's musical works. This article starts from the background of Chopin's "Fantasia" Op.49's creation, and conducts an in-depth analysis of its music analysis and creation style. The unique musical structure of Op.49 is intended to provide a reference for understanding the characteristics and creative style of Chopin's musical works.

Keywords: "Fantasia"; Creation; Creation style

1. Chopin's "Fantasia" Op.49 Creation Background

1.1 Background

In the period of romanticism, pianists could effectively express their emotions through the piano, and the rich and diverse playing techniques could effectively cultivate people's sentiments, create a certain artistic beauty, and improve people's aesthetics. As one of the important schools in the 19th century, the characteristics of Romanticism are mainly manifested in the following aspects: First, lyricism. Romanticism focuses on depicting the heart and showing the inner world of human beings, and in music it mainly expresses lyricism. Second, subjectivity. The overall form of musical expression in the Romantic period paid more attention to the expression of personal feelings, and Le Loyal pursued the catharsis of personal subjective emotions. Three, freedom. Different from the rigorous and elegant style of traditional classical music, the music of the Romantic period is more free and vivid, and the music is more dramatic and colorful. Fourth, nationality. In this period, the music creation was more inspired by national unity and patriotism. As a famous pianist and composer, Chopin is also a representative of romantic music. As a pioneer of European folk music, Chopin occupied an important position in the history of music in the 19th century. Chopin composed more than 200 pieces of music in his life, in a wide range of genres, represented by the piano. The early works are mainly based on the dazzling performance style, and the works are more poetic and romantic. In the heyday of Paris, Chopin's works were more mature, more about his hometown, and more patriotic. But from beginning to end, Chopin's melody is mainly singing, but also more heroic. Among them, Fantasia in Op.49 is the Greek imaginary meaning. As a free and independent musical genre, Fantasia Op.49 was created in 1841. This work fully demonstrates Chopin's musical melody talent and effectively integrates music and drama. It is the most representative of all Chopin's works. part of^[1].

1.2 Narrative applications

Chopin, for example, is bored with the relatively rigid way of playing, and has a certain tendency to effectively cooperate with the wrist and arm. He emphasizes that the upper limbs of the player are regarded as a unified whole. Diversified touch play methods. At the same time, Chopin's personalized piano playing pays more attention to the display of singing, and sings with the help of the piano in the actual training to help the performer learn to sing while listening, and at the same time to understand the piano music according to the singing. Therefore, in "Fantasia" Op.49, Chopin pays more attention to the use of narrative expression, expressing and processing in a variety of musical forms, which makes "Fantasia" Op.49 present a strong narrative charm. It is mainly manifested in three aspects: firstly, the storyline changes dramatically in the process of transposition. When entering the theme of the minor key, it means that something bad is about to happen, while the part with the theme of the major key

changes. Mainly depicts love and success. Second, Chopin used brisk eight or six beats to describe and show the galloping horses. Third, the interval of fifths represents the movement of hunters and prey. Chopin's "Fantasia" Op.49 is to highlight the hotspot of narrative poetry, and it is named after the ballad. Although Chopin's ballades are included in the music category, they are not the title music, so the content of the story is not clear.

2. Music analysis and creative style

2.1 Music Analysis

2.1.1 Introduction section

The introductory part is mainly presented in the first part, which mainly highlights and renders the solemn and solemn atmosphere, and is mostly played at a speed of 52-60. In order to achieve the coherence and fluency of the overall music, Chopin mainly plays the rests in the staccato and connecting lines of the 1st and 2nd bars. During this process, he pays more attention to the linkage of the arms and wrists, keeping his fingers close to the piano. key to play. For the 3rd and 4th bars, the right hand is mainly used, and the fingertips are fastened in an upright manner, so as to ensure that a bright and agile sound can be played, and that the harmony part is more full and vivid. Compared with 1 bar and 2 bars, Chopin's musical expression reveals a hint of tenacity and hope in the dark. In the second part, Chopin expresses the overall music in a more positive and vivid way, with a more obvious narrative, which also contains a certain element of fantasy. In the process of playing, more emphasis is placed on playing the treble with the right hand, the rhythm is mainly clear and cheerful, and the brisk sustain and pedal are used to express a clearer tone. The bass of the left hand is mainly based on the speed rhythm pattern. In order to ensure that it matches the treble, it is played in a way of slowing down the key, and the sound displayed is also stronger. Among them, F minor is mainly expressed in a serious and solemn manner. In the first part, because the overall atmosphere is relatively heavy, it is dominated by dotted rhythm, and the expression is also more negative. After that, it is mainly expressed in high chords, and the performance is also more negative. For heavy, low. In order to ensure the rhythm and dynamic of the melody, the second part mainly uses soft pedals in the repeated melody to express the low mood, and shows the dynamic beauty of the overall melody with a strong contrast. Chopin decomposes chords in an analog way, pays attention to the progression of the dynamics and speed of the phrases in the mold, maintains the continuity of the timbre, and expresses the emotional beauty of the music with the left-hand octave melody line. Ensure the strength so that the right hand can achieve the purpose of legato running. Among them, the right hand is dominated by the chromatic scale. In order to ensure the clarity of the timbre, the fingers should be hooked well, and the pedal shaking should be used to express the form of music^[2].

2.1.2 Presentation Department

In the presentation part, it is mainly divided into theme and sub-theme, among which, the theme part is mainly in F minor, and the performance is also more excited and anxious. At the same time, attention should also be paid to the expression of uneasy emotions. During the performance, the triplet of the left hand should have a strong fluency, and the arm should drive the strength of the fingers. In this process, attention should be paid to the performance of the bass line of the fingers, mainly upward, and the right hand. It is necessary to fully express the singability of the melody. In the subtopic part, it needs to be lowered to A major to show bright colors. When playing, it is necessary to ensure that the timbre of the right hand is clear when playing two-tone, to ensure that the singing of the high-pitched part is more melodic and the performance is more coherent. The tone is also clearer and brighter, ensuring a reasonable direction of the lines. When downgraded to A major, the left hand cooperates with the right hand in the way of Boeing. As a more important technical difficulty, the right hand is used to break up the chords for slow practice, and use arm strength and wrist transmission for playing practice. When the practice of tone and position is completed, use C minor to fully grasp the first two measures in a way of slow acceleration and gradual acceleration. Guaranteed playing loudness, showing a solemn and solemn feeling. In the last two quarters, the rhythm is controlled by the cooperation of the left and right hands to maintain the rhythm alignment and stability. Among them, when the right hand is making a two-tone small connection, use the arm and wrist strength to play the two-tone in a left-right swinging manner, fully showing the melody beauty of the high-pitched part. dramatic.

2.1.3 Expanding Section

In the development section, the focus is on the change of the theme's tonality. The theme of this part is mainly C minor, and the tonality is changed from the original E-flat major to C minor. The expression is more disturbing and melancholy. As far as the theme of the first part is concerned, the theme of the development part is mainly quiet. When the subtitle is in E-flat minor, the mood is different from that of the presentation, which is mainly soft and quiet. In the connection section IV, the main material of the melody is the connection between the introduction and the presentation, and the mood has also changed to a certain extent. At this stage, there is a lack of free extended sounds, and the overall music feels more stable and calm, which can show that the author is excited. The emotional state gradually changes to a state of tranquility and peace. In the connecting part of the third part and the expansion part, the

column chords are the main ones, and the backhand is played in the way of breaking up the chords by rolling up and down the triplet, so the strength is also stronger, more wavy and uniform^[3].

2.1.4 Mid-Adagio

The middle section of the Adagio mainly starts from the 199th bar. The middle section of the Adagio is different from the previous exciting main line. This section is dominated by harmony, which is longer and calmer. The music is also simpler, simpler, and has a higher degree of freedom, showing elegant and sacred melody characteristics through slow playing. In the first eight-point rest, the overall tone is relatively paused and soothing. At this stage, it is an important part of music thinking. Therefore, it is necessary to ensure the fullness of the internal harmony and prepare for the later treble lines. It should be noted that, the change of strength should not be too exaggerated.

2.1.5 Recapitulation

The theme of the recapitulation is mainly in b-flat minor, and the melody lines gradually increase to octaves. Compared with the previous two themes, when the theme is displayed again, the musical emotions that need to be expressed are more exciting and strong. The subtitle is mainly in D-flat major, the sound range is higher at this stage, and the expression of emotion is emphasized during the performance. vitality.^[4]

2.1.6 Epilogue

At the end of the 320th bar of "Fantasia" Op.49, the dramatic effect is more intense, and different syllables contain rich content, from harmony to high-pitched monophonic lines, realizing beautiful memories and fantasy, through the transformation of emotional color, the flat and quiet emotions are controlled by arm rotation or finger strength to achieve emotional changes, but in the process, the consistency of tone is emphasized. In the later stage of the change from fast to slow and from weak to strong, the key is played with triplet sticking.

2.2 Creative style

2.2.1 Melody

"Fantasia" Op.49 is mainly based on strong patriotism and heroism, during which more dramatic techniques are used, making the structure more abundant, diverse, and more comprehensive. "Fantasia" Op.49 has more free, free and unrestrained emotions, and the music emotion is also stronger, which is in line with Chopin's character and is the expression of Chopin's escape thinking.

2.2.2 Harmony

The use of harmony in Op.49 of "Fantasia" is quite obvious and rich. Like the main melody, it has rich aesthetics. In addition, in the expression of harmony, Chopin mainly adjusts and exchanges chords and the relationship between near and far, making the harmony effect more prominent and obvious. Chopin also pays attention to the expression of texture, expressing in the way of accompaniment melody, using the way of breaking down chords and pipa. Therefore, the performance of the Op.49 part of "Fantasia" is also more melody and singing. To achieve the purpose of complementing the theme melody and enriching the beauty of music.

2.2.3 Free rhythm

The biggest feature of "Fantasia" Op.49 is the freedom of melody and rhythm, which is also one of the biggest features of Chopin's works. For freedom, it is not separated from the rhythm of the music, but to grasp the degree of freedom with a feeling of borrowing and returning, so that the left hand can follow the rhythm during the performance, and the right hand has a certain degree of freedom. Loose way, showing the color of romanticism.

2.2.4 Decorative tone

Chopin incorporated more ornamental tones in "Fantasia" Op.49, which was effectively integrated with the melody in the form of chromatic phrases. The chromatic phrases were expressed in a fast form, like lightning suddenly appearing in a quiet evening. The thunderstorm is like a rushing river. The expression of ornamental sounds is also more free, usually dominated by olive sentences with a wide middle and two ends.

2.2.5 Pedal

The pedals in "Fantasia" Op.49 mainly provide support for the change of timbre and sound. The pedals are rich and diverse in Chopin's music works, including not only sustain and after-sound pedals, but also fuzzy and weak pedals. Therefore, in the actual performance process, it is necessary to select different pedals according to the changes of harmony, melody and rhythm to meet the needs of performance.

2.2.6 Tone

Chopin pays more attention to the expression of factors in "Fantasia" Op.49. Unlike Mozart and Haydn, Chopin's musical works mainly express bright musical emotions with translucent and elegant timbre, making the works more singing. Different timbres have different ways of touching keys. While grasping timbres, it is also necessary to combine with the application of pedals to enrich the

beauty of performance.

3. Conclusion

All in all, what makes Chopin's piano pieces beautiful and moving is that more decorative tones are used in the music, and the originality of the work is further enhanced by delicate chromatic phrases and harmonic processing. Therefore, through analysis, it can be concluded from the "Fantasia" Op.49 that Chopin's musical works have rich emotions. Through moving melody, skillful decorative sounds and strong singing, the music is more dramatic and perfectly shows. Chopin's strong spiritual strength and strong patriotic heroism. By analyzing "Fantasia" Op.49, we can have a deeper understanding of Chopin's musical style, creative style and performance, and help us to understand Chopin more deeply.

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