

Analysis on Interpretation of Humanistic Implication by Schubert's Piano Music

——Based on Piano Impromptus Playing

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Abstract: In Schubert's piano music, the eight piano impromptus are the most excellent works, which are not only elegant, lyrical and the pioneer of romantic piano music, but also have higher requirements on the piano playing skills. It is required to rationally analyze Schubert's piano impromptus and improve the perceptual cognition to fully feel the humanistic implication revealed by Schubert's piano music. In this paper, the interpretation of humanistic implication by Schubert's piano music —— based on piano impromptus playing is studied.

Key words: Schubert's piano music; piano impromptus; humanistic implication; performance points; interpretation

Austrian famous composer Franz Schubert (Franz Seraphicus Peter Schubert) (1797-1828) has been generally regarded as a great master of classical music and also the founder of early romantic piano music. For the theme and tone, Schubert's piano impromptus, based on the national characteristics, excavates the folk materials and enhances the song property and lyrical expression of music, thus full of humanistic implication. Schubert is called "unprecedented most poetic musician" by Liszt mainly because Schubert's impromptus should use playing skills to play out the tone of the piano and should put the self-indulgent mind on the finger to play out a graceful and quiet short lyrical song from the emotional perspective. For the musical changes, the harmony and rising tone are more dramatic, thus creating the unique musical style.

I. Schubert's impromptus

Impromptus was not initiated by Schubert, but occurred in the early 19th century as a musical expression form. At that time, there were many romantic musics in Europe. In such musical creation environment, Vorisek created *Impromptus*, which was the first proposal of "impromptus". In a salon activity, Schubert met Vorisek and had a deep impression of Vorisek's works, so he

began to conduct in-depth research of the creation of this musical style. However, Schubert's creation of this musical style paid more attention to the solemnness and rigorousness of structure, thus giving full play to the features of impromptus.

Impromptus was not initiated by Schubert, but his music was widely known and equally famous with his piano pieces of the same genre. Schubert's impromptus was short, but equally famous with the art songs that contributed to the vocal music and known by people at that time, especially the short and exquisite impromptus, which was rigorous in music conception and gave a simple sense due to the integration of traditional style, with its own characters. When the piano impromptus was played, people would feel the music was not only graceful, but also the release of emotion and expression of emotion. This kind of random and lyrical style gave full play to the creation style of Schubert's romantic piano works. With strong impromptu color, impromptus manifested the spontaneity more. When Schubert created impromptus, he obviously mastered these elements and the music created in this period became the model of western romantic music. It was Schubert's impromptus that made more and more music creators expand the style of piano music boldly, thus forming the civil piano music genre.

Schubert's impromptus was created in 1827, with two opus numbers: Op.90 (D899) and Op.142 (I)935), in which each opus number included four piano musics, most of which were lyrical. The playing time of impromptus works was generally 5-10 minutes, with simple musical form and strong impromptu composition. For the structure of impromptus, it was mainly ternary form or variations. For the musical playing, the notes were the natural revelation of the true feelings of music creator, floating in the air with the notes. The vivid musical image made the piano music fresh, corresponding to the contemporary popular classical music and forming a striking contrast. Among the eight impromptus musics, the second music and the fourth music of Op.90 were the most representative, in which the second music was E major, for which the music was natural and smooth, with gorgeous feeling, and the rhythm of dance was adopted in the middle section; the fourth music was 6a minor at the beginning tone, changed into 4c minor in the middle section after several changes, then changed into C major gradually, and finally returned to 5A major. This melody, with clear rhythm, gave a feeling of enthusiasm. Schubert was good at the structural layout of the two musics and the use of mode tonality could make the music fresh and unique and present the song property with humanistic smell.

Schubert's two impromptus

Group	Serial No.	Beat	Tonality	Musical structure
Group I: Op.90, D899	No.1	4/4	C minor	Variation form (A',B',ABA')
	No.2	3/4	E flat major	Ternary form (ABA)
	No.3	2/4	G flat major	Ternary form (ABA)
	No.4	3/4	A flat major	Trio composite ternary form (ABA')
Group II: Op.142 , D935	No.1	4/4	F minor	Four-part form
	No.2	3/4	A flat major	Trio composite ternary form (ABA)
	No.3	2/4	B flat major	Variation form
	No.4	3/4	F minor	Free ternary form

II. Structure and tonality of Schubert's impromptus

In Schubert's impromptus D899, the tonality was C minor. The music was of fantasy style, but the sad tune and tender feelings seemed that people couldn't help crying when singing. From the musical structure, there was no striking contrast between different parts, but the sense of self-respect was revealed.

Among the eight impromptus musics, the second music, E flat major, was the shortest, with clear and fast rhythm, giving a gorgeous feeling, liking singing. The melody of this part was hidden in the treble part and should link with the former and latter parts. For example, to be bright in the expression of tone, the 5th interval should be maintained at bass and alto. However, there is change in the music rhythm, that is, in each bar, there are three quarter notes, in which the alto in the second bar is appoggiatura and the second beat of the fourth bar is located at the alto, emphasizing the discordance of key. The third bar is bass, maintaining the ninth chord. When entering the treble, the theme music changes. At this time, the music gives a feeling of expectation, hoping to have emotional change or change of playing strength. Therefore, the musical expression at this part plays

an important role of connecting the preceding and the following in this segment. Therefore, the piano playing at this part should not be too exaggerated and should give a regressive feeling. If it gives a feeling of dispersion, it would damage the artistic conception that the music conveys.

The changes of playing strength aimed at pushing the music to a new high, so the piano playing strength, especially the harmony of inner parts must be strong, giving a feeling of violent storm. However, in the bass section, the music should have a sense of lines to show a feeling of non fighting and also should have soft interruption to show a precipitant spirituality.

In impromptus D899, the third music gives a feeling of loneliness. The musical expression is still lyrical, but also arouses excitement, from which it can be seen that the lyrical artistic conception created by this part of music is more profound. As the music is free and random, it gives a profound feeling. When the music rhythm is of great ups and downs, it will cause the infinite revery of people.

In impromptus D899, the fourth music is A flat major, with beautiful music and happy rhythm. When the music starts, it seems to open a new gorgeous chapter. In playing this music, attention should be paid to the layering of music and the bass and treble should be expressed clearly. In playing the treble, the music is played by tercet and the musical expression should give a lively and smooth feeling, like a breeze. In the bass, the lines of music should be clear because here is the bass harmony and the source of power. In the alto, there should be a sense of rhythm and the sound should be clear and melodic. For music score, it is a blur in case of no careful observation and analysis, but it can be found when the thread is clear after deliberation that in the phrase, the main sign is the harmony and gives a feeling that the music melody represents.

In the second impromptus, the tonality of first and fourth musics is f minor, in which the first music has moving and lively rhythm and the style of inner parts is comparable with the music creation style of Beethoven and also has the features of Bach. The tonality of the second music is A flat major and the music theme gives a high-spirited theme. When the music starts, it seems to be the sound that the morning bell, for which the melodious bell echoes in the air and gives a high-spirited feeling. The tonality of the third music is B flat major and the music is the longest among Schubert's impromptus. The music is fair-sounding and gives a brilliant feeling of listening to the children's song, releasing an innocent and lively breath.

III. Explanation of humanistic meaning in Schubert's impromptus

The musical works rely on special language sign and release in the form of musicality. Compared with other artistic expression forms, the music is rich in the beauty of sensibility. The musical creation cannot leave the historical background and social environment, therefore, the musical works should be understood from the historical background of creator and then the understanding of the cultural connotation of musical works will be deeper. Schubert lived in the Romantic Times, like Rousseau, which provided good social environment and ideological environment for his musical creation. In his short musical creation career, Schubert created a miracle in the history of music and left best musics to the human. Impromptus was the most famous piano piece created by Schubert, from which the secrets hidden deeply in Schubert's heart could be known through the understanding of music. For example, Schubert's B flat major was closely related to Rosamund's music in terms of creation form, especially the structure and tonality of the third variations in D935 as well as a minor in 13th string, in which there was the similar theme. The theme expression of Rosamund's music had a strong sense of rhythm and the adagio expression gave a feeling of meditation.

The musical creation is random and the meaning it expresses is profound and diversified. However, the music, especially the expression pattern is closely related to the times of the creator. The times of Schubert provided conditions for his musical creation thought. As a musical creation style produced under the changing times, the appreciation attribute of impromptus was embodied as its pure intention more, rather than the musical structure and rhythm. Schubert's attitude towards life was hidden in the music or his music showed the attitude of human happiness, with a feeling of tragedy. The way that expressed the emotion by music was not Beethoven-style, but a characterization of mind, which was fine, temperamental, showed a strong passion, but have poetical thought. We could feel from Schubert's impromptus that his emotion was rich, his thinking was deep, his sensitive thinking was the source of his musical creation, but inner life was wonderful, which were disclosed with the running notes. Schubert's yearning, life with artistic color and emotional change, including happiness, joy and sadness, were the basic elements of impromptus creation. When we enjoyed the period that showed happiness, it didn't mean Schubert was happy, but showed his disconsolateness of yearning for "other world". Thus, it is clear that the musical creation cannot leave human's conscious activity.

IV. Conclusion:

In conclusion, Schubert's romantic musical style is related to the times. As Schubert lived in the times integrating classicism and romanticism, his chamber music and symphony had maintained the traditional classical style and his piano music and art song adopted the Romanticism writing technique, with national features. He was innovative in the musical creation technique of impromptus and selection of music theme, which became the representative work of the times. The humanistic meanings in his work were worthy of reading to deeply experience the musical connotation.

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