

The Fusion of Chinese Traditional Culture and Piano: The Artistic Characteristics of the Ancient Pipa Song *Ambush on Ten Sides* Adapted for Piano

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Abstract: The ancient pipa song "Ambush on Ten Sides" in Chinese folk instrumental music is an important part of Chinese folk music cultural heritage, and its musical rhythm and rhyme reflect the heroic and enthusiastic atmosphere of the victory of the Han army of the Chinese nation, which is a treasure in the history of Chinese folk music. Contemporary Chinese composers have been trying to adapt Chinese folk instrumental music, aiming to use different instrumental timbres to improve the artistic value of folk music. This paper analyzes the piano music of "Ambush on Ten Sides" adapted by Yin Chengzong, focusing on the elaboration of its tune, rhythm, melody, etc., and summarizes the artistic characteristics of the piano adaptation of the ancient pipa song "Ambush on Ten Sides" by focusing on the comparison of playing techniques between the folk instrumental music and the piano repertoire, with a view to providing certain development ideas for the adaptation of contemporary piano music.

Keywords: Ethnic Instrumental Music, Adaptation, Piano Music, Artistic Characteristics.

1. INTRODUCTION

Since the Opium War, Chinese society has gradually entered the modern stage, and the piano as a musical instrument has also entered China with the missionaries, enriching the types of musical instruments for the Chinese people, and advancing the social development of Chinese piano art and culture. In order to better realize the fusion of Chinese music and western instruments, many Chinese composers have gradually adapted piano music based on domestic national instrumental music, expressing the composers' own attitudes and reflections on life with their repertoire, so as to realize the innovative development of music in the process of inheriting the traditional culture of the Chinese nation. Among them, Yin Chengzong is one of the composers who adapted Chinese folk instrumental music into piano music, and he mainly adapted the ancient pipa song *Ambush on Ten Sides* into piano music, using the piano as an internationalized form to realize the dissemination of Chinese music and culture, and interpreting

individual's in-depth cognition and understanding of the folk music in the language of the piano (Liang, 2023).

2. THE SIGNIFICANCE AND VALUE OF THE INTEGRATION OF TRADITIONAL CHINESE CULTURE AND PIANO ART

2.1 Inherit and Promote Chinese Traditional Culture

Chinese traditional culture has a long history and contains rich philosophical thoughts, humanistic spirit and aesthetic concepts, which is a valuable treasure of the Chinese nation. However, with the change of time and the impact of western culture, the inheritance and development of Chinese traditional culture faces many challenges. The integration of Chinese traditional culture and piano art not only helps the inheritance of Chinese traditional culture, but also promotes its unique artistic charm. On the one hand, through the piano as an international art form, the essence of Chinese traditional culture can be understood and accepted by more people. As one of the representative instruments of western classical music, the piano has wide international influence. Integrating Chinese traditional music elements into piano works enables the world to understand and appreciate Chinese traditional culture more deeply, thus promoting cultural exchange and dissemination. On the other hand, this integration also helps to stimulate the interest and love of the new generation of young people in traditional Chinese culture. Through contacting and appreciating piano works integrated with Chinese traditional culture, young people can feel the charm of Chinese traditional culture more intuitively, thus enhancing their sense of identity and pride in Chinese traditional culture. This will help cultivate more cultural inheritors and inject new vitality into the sustainable development of Chinese traditional culture (Ming-Hui).

2.2 Promotion of internationalized cross-cultural musical exchanges

With the deepening of globalization, cultural exchanges have become more and more important. Music, as one of the common languages of mankind, has a unique charm that transcends borders, nationalities and cultures. Integrating Chinese traditional culture with piano art can promote internationalized cross-cultural music exchange and enhance mutual understanding and friendship among people around the world. For the adapted piano repertoire of "Ambush on Ten Sides", it mainly presents an artistic characteristic of the fusion of Chinese and Western cultures, that is, the creation of musical works in the process of the fusion of Chinese and

Western compositions as a way to better realize the emotional expression of the national culture (Mei, 2021). It can be said that by combining traditional Chinese cultural elements with Western piano art, Chinese musicians and artists are able to show the international community the unique charm and profound heritage of traditional Chinese culture. At the same time, this integration also helps to make the world better understand and accept Chinese music and culture, and break the stereotypes and prejudices about Chinese culture. Moreover, in internationalized cross-cultural music exchanges, the music cultures of different countries and nationalities collide and merge with each other, which can produce new music styles and expressions. The fusion of Chinese traditional culture and piano art can provide new music materials and inspirations for the international music world, and promote the development and progress of the world music art (Liu, 2021).

2.3 Using Chinese Characteristics to Facilitate Piano Music Creation

In the process of fusion and development of Chinese traditional culture and piano art, the adaptation of Chinese folk instrumental music has an important significance and value for piano music creation. As the western musical composition for piano has a certain standardization in the process of presentation, but in the process of adapting the piano repertoire for Chinese folk instrumental music, the structure of the music breaks the conventional rhythmic structure of the music and adopts a relatively free structure for the presentation of musical scenes and stories, and fully applies the form of timbre imitation to shape the unique aesthetics of the music creation. For example, many composers have used the form of fingertip touching the keys to imitate the overtone characteristics of ethnic instrumental music, and have used the form of left and right hand playing to imitate the "scattered sound" musical characteristics of Chinese ethnic instrumental music, so as to realize the comprehensive integration of ethnic instrumental music and piano. At the same time, in the process of composing the piano repertoire, the piano repertoire also realizes the imitation and borrowing of Chinese aesthetics, so as to create a common meaning space for the public based on aesthetic education. For example, the imitation of playing volume, timbre and mood are mainly based on the Chinese feminine aesthetic perspective to make chords and intervals, which can create a unique aesthetic atmosphere of Chinese culture for the public through artistic processing in the process of creation, and it also provides a new development direction for the fusion of Chinese and Western music creation (Li, 2017).

3. REPRESENTING THE FUSION OF TRADITIONAL CHINESE CULTURE AND PIANO: *AMBUSH ON TEN SIDES*.

Ambush on Ten Sides is a famous pipa piece and one of the ten most ancient pieces of Chinese music, performed as a solo. It was first published in 1818 in Hua Qiu Ping's Pipa Score, and the piece can be divided into three parts, consisting of thirteen passages with sub-titles, the titles of which are as follows: camping, blowing and beating, pointing out the generals, lining up the formation, walking in line, ambush, small battle on Jiming Mountain, battle on Nine Mile Mountain, defeat of the king of the Xiang Dynasty, cutting one's own throat on the Wujiang River, all the armies playing triumphantly, the generals vying for the credit, and returning to the camp in triumph. The piece is based on the history of Chu and Han, depicting the duel between Liu Bang and Xiang Yu at Gaixia, the whole piece is magnificent, filled with the sound of killing. The music glorifies Liu Bang, the victor of the Chu-Han War, and tries its best to portray the mighty posture of the *victorious division*. As a Chinese composer, Yin Chengzong adapted the ancient Chinese pipa piece *Ambush on Ten Sides* and presented it on the piano (Xie & Han, 2021). In the pipa piece *Ambush on Ten Sides*, the intense and majestic music style is mainly used to perform, thus demonstrating a classical and impassioned music style. For the piano program, it is based on the original musical style and characteristics of the original language for the adaptation of playing techniques, such as the use of the loose plate technique for the music speed changes, in order to emphasize the tense atmosphere of the music at that time. In general, the piano piece *Ambush on Ten Sides* mainly presents the following stylistic features: First, strong ethnic color. Yin Chengzong and his team retained the original music style and characteristics in the creation process, and fully penetrated the Chinese national music style and characteristics, thus showing a strong national character. Secondly, the public acceptance is high. The rhythm of the traditional classical pipa music in *Ambush on Ten Sides* has formed a strong musical feeling and impression in the minds of the public, with a high degree of familiarity and acceptance by the public. Thirdly, the timbre expression is remarkable. The music of the piano piece is mainly presented aurally through the timbre of the piano, which contains both classical historical and cultural connotations, as well as a crisp and unique piano music style (Chen, 2021). It can be said that in the course of Yin Chengzong's music creation, his musical works were formed based on the background and the need for propaganda of the times, and had a high value of the music of the times (HSIAO-MEI, 2023).

3.1 Analysis of Song Structure

As far as the overall structure of the music of *Ambush on Ten Sides* is concerned, the overall musical structure is mainly presented through the paragraph structure, and the changes of the entire musical structure are realized through the rise and fall of the music. In the structure of the whole piece, the compositional structure is mainly formed with the historical war as the background, and there are three passages in the piece: before the war, during the war and after the war. The first section is before the war, that is to say, through the change of music rhythm to create a kind of tension atmosphere before the war. The second section is the war scene, in which the music rhythm mainly reflects the sound of gold, horses and swords, which are mixed together to present the powerful war style, and in the whole process of the battle, the music is also divided into different phases reflecting the different stages of the war, especially in the different subsections of the battalion, camps, military drums, line-ups, and walks, in which the music characteristics of each subsection differ to a certain extent (the music is not the same as that of the battalion, but the music is different). features all differ to some degree (Huang, 2021). The third part of the passage has a picture of the aftermath of the battle, with the victors waving their banners and the losers disorganized and routed. It can be said that the song is mainly based on the historical facts of the Chu-Han war between Liu Bang and Xiang Yu, which resulted in the victory of the Han army and Xiang Yu's suicide, and the title *Ambush on Ten Fronts* directly reflects the tense scene of the war at that time. The title *Ambush on Ten Fronts* is a direct reflection of the tense scenes of the war. Although it is a historical fact, it also creates an intense musical atmosphere through changes in the musical structure, with a strong emotional color (Huang, 2023).

3.2 Music Melody Analysis

The melody of a tune is the centerpiece of a piece of music. In the piano's tune melody, the high and low notes can be combined horizontally in an orderly manner according to a certain rhythm, and form a certain passage, thus forming a tune. In the process of setting the tune of *Ambush on Ten Sides*, the tunes and melodies of its various parts differ to a certain extent. For example, in the chord melody presentation of the blowing and beating passage, the part mainly reflects the scene of the bombardment at that time through the change of multiple registers, so that the sound of the army marching, the sound of gongs and drums as well as the sound of the soldiers shouting with all their might in the historical scene are fused

together, so as to better realize the three-dimensional embodiment of the rhythm of the music with diversified musical intensity, which is melodic and strong, and the change of the whole tune is also characterized by the change from far away to near, forming a tune. The melodic character is stronger, and the change of the whole tune is also characterized by far and near, forming the unique melody of the passage (as shown in Fig. 1 below). In the passage of the general cutting his own throat, the solo melody mainly adopts a more mournful melodic structure, and after the last four strong chords, the melody comes to an abrupt end, which also leaves infinite space for the listener's imagination (as shown in Figure 2 below) (Sun, 2020). It can be said that in the melody of "Ambush on Ten Sides", the melody of each paragraph has a certain degree of difference, and the melody also reflects a certain storytelling characteristic, that is, through the change of the melody to tell the historical story and the plot, so as to create a kind of musical storytelling space with the melody (Wu, 2017).



Figure 1: Melodic structure of the blowing passages in "Ambush on Ten Sides"

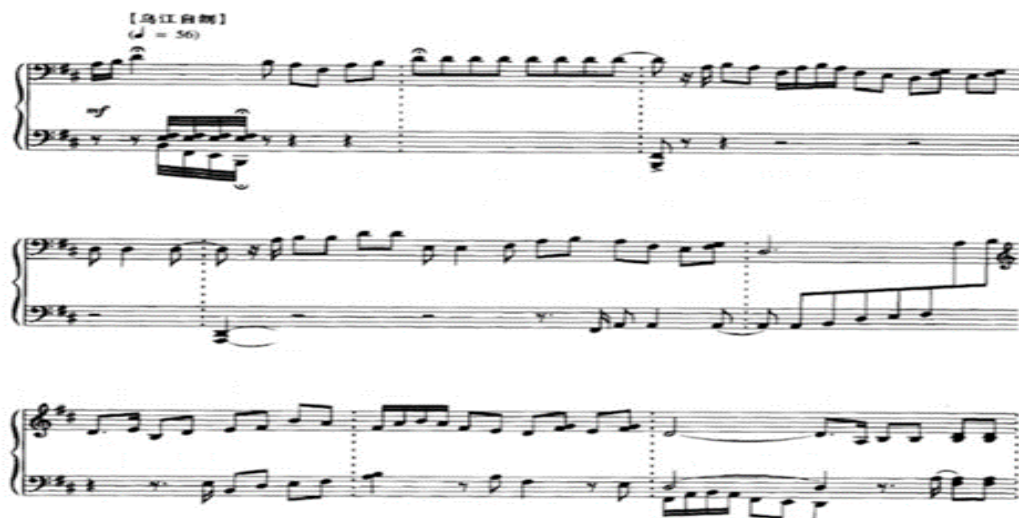


Figure 2: Melodic structure of Wujiang's self-cutting in "Ambush on Ten Sides"

3.3 Rhythmic Analysis of Music

The rhythm of music is the skeleton of the whole piece. In our country's piano repertoire, the change of music is also based on the formation of a rhythmic change, which is mainly through the strength of the notes and the length of the notes to carry out the periodic presentation, so as to realize the acceleration of the musical process through the advancement of the rhythm. For example, in the rhythm of the JiuLiShan Battle passage, as the climax of the whole piece, it is necessary to create an intense atmosphere through strong rhythmic changes. This part of the rhythm can be presented in the form of sweeping strings, but for the piano, it requires the fingers to play fast in the process of playing, fast up and fast down, and the playing process needs to maximize the sound of the keys to amplify the sound, so as to increase the rhythmic impact in the process of the change of sound area, reflecting the battle scene at that time (as shown in Fig. 3 below). In the process of presenting the rhythm of Xiao and other parts of the music, the whole section needs to imitate the sound of wind instruments with rhythmic changes, which makes it necessary to realize the imitation of the sound of wind instruments through the even and slow alternation of the starting and falling of the keys, and the rhythm of the whole section is also relatively even and slow (as shown in Fig. 4 below). It can be said that the rhythmic changes in each section of the music are different, and the rhythm of the whole section is also characterized by diversity (Huang, 2010).



Figure 3: Music Score of the Battle of Jiuli Mountain



Figure 4: Shaw Passage Score

3.4 Modal Analysis of the Piece

In the process of presenting the piano music in China, the melody and rhythm of the music are formed based on a certain tuning, which makes the piano music also form a diversified tuning based on different scales and columns, thus making the structure of the whole music more distinctive. In the presentation process of *Ambush on Ten Sides*, the music is divided into fourteen sections, such as the column battalion, division battalion, and military drums. In the fourteen parts, the camping section starts with the D mode and then transforms into the G mode; the camping section uses a certain degree of off-key, but most of it adopts the A mode; the military drums section is also a continuation of the A mode of the previous part, which guarantees the articulation between the passages; the blowing section has relatively more changes in the mode, which first adopts the D mode and then transforms into the A mode with the change of the tempo. The blowing section has relatively more changes in key, first adopting the D mode, then changing to the A mode with the change of tempo, and at the end of the section, the key of the whole music returns to the D mode at the beginning (Chen, 2020). Overall, the tonality of *Ambush on Ten Sides* mainly adopts the basic pentatonic tonality, focusing on the transition between the levistic and palatial modes of the Golden Relationship as a way to ensure the smoothness and coherence of the articulation between the various parts. This musical modal structure can create different degrees of musical feeling in the process of application, sometimes Jiezhuzhu tense, sometimes the rhythm is soothing, better through the modal changes to reflect the melodic changes of the whole music, and strengthen the three-dimensional and spatial presentation of the music.

4. COMPARISON BETWEEN THE ANCIENT PIPA PIECES AND THE PIANO PIECES OF *AMBUSH ON TEN SIDES* IN TERMS OF PERFORMANCE TECHNIQUE

4.1 The Similarities in Performance Techniques between the Ancient Pipa Songs of *Ambush on Ten Sides* and the Piano Songs

4.1.1 Similarities in the structure of the pieces

A comparison of the pipa and piano versions of *Ambush on Ten Sides* reveals a certain degree of similarity in the structure of the two versions. The pipa version of *Ambush on Ten Sides* has thirteen passages, which mainly include thirteen musical passages such as camping, blowing and beating, and pointing the generals, etc., while the piano version of *Ambush on Ten Sides* has fourteen passages in total, whose basic musical structure is similar to that of the pipa piece, which is based on the historical stories and plots, and which makes the performances of these passages also need to be performed on the basis of the basic rhythms and characteristics of the passages. This makes the performance of the passages also based on the basic rhythmic characteristics of the passages. For example, in the rhythmic changes during a battle, both pipa and piano music need to maximize the value of the notes of the instrument and maximize the sound. Notes with strong rhythmic contrasts and changes, so as to reflect the war scene of the time through powerful musical rhythmic changes and timbre changes. Moreover, in the passage after the end of the war, focus on key musical nodes, such as returning to the camp in victory and killing oneself on the Wujiang River, etc., so that the key musical nodes can be highlighted, thus realizing the multiple changes of musical rhythm in the process of playing, and better reflecting the storytelling and development of musical rhythm.

4.1.2 Similarities in the Expression of Meaning

Although these two pieces were arranged in different times, they were both composed for the same historical event. During the time of the Chu-Han conflict, after being cornered by Xiang Yu, the King of Han sent Han Xin to lead his army to besiege Xiang Yu, and in the course of the battle, he used the tactic of ambush from all sides to defeat Xiang Yu's Chu army. The story of Xiang Yu's death by cutting his own throat is a tragedy in history, which lays the emotional tone of the whole music on the historical level. From the historical point of view, the overall emotional tone of the piece is sadness, which makes it necessary for the performer to be full of a sad musical emotion in the process of playing the piece, whether it is

sadness before the battle, or sadness in the process of the battle, or sadness after the battle, etc., it is necessary to play the instrument with the sadness of the thinking, in order to play the piece. Instrument playing, so as to their own thinking and feelings about life, about the history of the story and other content through the rhythm of the notes, melody, timbre to emotional expression, for the listener to create a more tragic musical environment and atmosphere (Wei, 2020).

4.1.3 Similarities in Passage Inheritance

As the piece of music *Ambush on Ten Sides* is mainly realized by the articulation and transference between multiple paragraph structures, it can be said that both the pipa piece *Ambush on Ten Sides* and the piano piece need to be played based on the overall paragraph structure to complete the rise and fall of the music segments. For example, in the moment of military drums, it is necessary to use certain instruments to imitate the sound of military drums, which makes its tracks in the process of articulation using the form of instrumental imitation to express the shocking and exciting scene of the party history, in the process of articulation between the walking team and the ambush, the ambush paragraph will be the pre-passage rhythm gradually slowed down, the tone of the sound is more subdued, and at the same time use a more brisk, tense tempo to reflect the pre-battle scene at that time. The ambush passage gradually slows down the tempo of the earlier passage, while adopting a lighter and more tense rhythm to reflect the scene before the battle. Overall, from the perspective of pipa and piano arrangements, there are certain similarities in the overall articulation of the passages, and from the perspective of the rhythm of the instruments, although the two instruments present a certain degree of difference in timbre, there are many similarities in the overall musical rhythm, melody, and articulation of the passages.

4.2 Differences in Performance Techniques Between the Ancient Pipa Piece *Ambush on Ten Sides* and the Piano Piece

In our country, pipa belongs to a plucked instrument, after its influx into our country, it mainly adopts the twelve equal temperament to perform music, and its chromaticism can be transformed arbitrarily, with the sound of the bass area being low, thick and wide, the sound of the middle area being clear, crisp, thick and simple, and that of the soprano area being high in pitch, sharp and strong in impact. For the piano, the instrument belongs to a keyboard type of instrument, the instrument's tone is crisp, with 88

black and white build and 3 pedals, wide range, rich timbre changes. It can be said that there are some differences between the two instruments in their own instrumental structure, timbre characteristics, which makes the *Ambush on Ten Sides* pipa song and the piano song in the performance skills, there are also some differences, the specific differences are as follows:

4.2.1 Differences in Playing Techniques in the Leitai Section

The Lieying is the starting part of the whole performance. In the process of playing this part, it is necessary to create a special musical environment and atmosphere through the notes, that is, through the performance of the music to the tense battle environment, the battle scene for the aural presentation, and the scene before the battle for the sound of three-dimensional highlights. In the timbre and rhythm of the passage, it is necessary to use musical instruments to reflect the sound of war drums and horns, and to gradually compact the scattered sounds, so as to better realize the creation of the battle atmosphere in the process of slowing down to speeding up. In the presentation of pipa, the tune is played in a complex modal structure, and the alternation of tones creates a heart-wrenching atmosphere. In the presentation of the piano piece, it is not played in a strict rhythmic mode, but in the form of a loose plate, especially for the sixteenth note, which is mainly borrowed from the pipa's sweeping technique, i.e., from loose to tight in the process of playing, and the keys fall and rise quickly and sharply, so as to form a relatively ethereal and overtone effect.

4.2.2 Differences in Playing Techniques of the Blowing and Beating Parts

The blowing and beating part is mainly to reflect the marching scene of the time through a certain sound rhythm, so as to fully depict the imposing and majestic scene of the time. In the performance of pipa, the rhythmic and melodic nature of the part is relatively strong, which enables the pipa to adopt the form of finger-rotation in the process of playing the passages, so as to better express the melodic characteristics of the passages. In the process of the piano, the player can use the form of harmonic playing to carry out the whole paragraph for a long line, and through the repetition of multiple keys to express the morale of the generals and soldiers in the atmosphere of high morale.

4.2.3 Differences in Playing Techniques of the Point-Fall Section

This section of the point-fall is also played to express the momentum of

the soldiers at that time. In the pipa piece, it is mainly played in the form of buckle, wipe, play, wipe, that is to say, it is played in the form of relatively long rounds, so as to complete the rhythmic presentation of the passage in the process of applying the combination technique. In the piano piece, the first thirteen bars use the melody hiding method, the piano playing process is mainly used in the form of sitting tone playing, and in the second half of the rhythm, the player is responsible for the main use of the left and right hand rotation form to enhance the melodic and rhythmic part of the music.

4.2.4 Differences in Playing Techniques of the Marching Formation

In the presentation of the formation and marching sections, the rhythmic use of the instruments is used to reflect the marching of the army in a uniform and powerful manner. In the pipa piece, the playing technique of the line-up part is similar to that of the general, while the playing technique of the line-up is mainly based on the use of shading, dividing, shading, and scratching, so as to demonstrate the momentum of the army with a combination of techniques. In the process of piano playing, the main technique is based on a slow to fast technique, which mainly uses the right hand to play the form of performance, that is to say, from the monophonic melody gradually transformed into a diatonic melody, and gradually transformed into the octave and chord alternation formed by the combination of techniques to play, so as to play the whole process of the atmosphere of the playing into the process of the tense up.

4.2.5 Differences in Playing Techniques of the Battle Process

In the whole battle process, the music of *Ambush on Ten Sides* mainly adopts the form of the small battle at Jiming Mountain and the big battle at Jiu Li Mountain to reflect the battle process. On the one hand, in the battle of Jiuming Mountain, the pipa piece mainly adopts the playing technique of "brake string", which gradually tenses the rhythm of the early music and enhances the overall expressiveness of the music, while the piano piece mainly adopts the rhythm of 7/8 beats, with the continuity of the first four beats being high, and the last three beats being played in the form of a one-handed playing. The first four beats are in high continuity, and the last three beats are played with one hand, thus reflecting the tense scene of the battle through a metallic impact effect. On the other hand, the climax of the Jiu Li Mountain Battle requires more melodic changes to reflect the intensity of the battle, as it is the most climactic section of the piece. The pipa is able to apply a variety of combinations of playing

techniques based on the "sweep", while the piano needs to emphasize the "quickness" of the rhythm, which requires more rhythmic changes in the upper register and the fingers to press the keys to the end, and the fingers to press the keys to the end. This requires more rhythmic changes in the upper register, more finger presses, and faster playing speeds to better represent the intense scenes of the battle (Gao, 2020).

5. ARTISTIC CHARACTERISTICS OF THE PIANO ADAPTATION OF THE ANCIENT PIPA SONG *AMBUSH ON TEN SIDES*

5.1 Integration of National Vocal Elements, Inheritance of Traditional Chinese culture

The piano piece *Ambush on Ten Sides* is adapted and created according to the structure of the ancient pipa piece, which belongs to the multi-part structure, with a total of fourteen passages. Among these fourteen passages, each one represents a different process of war development, and the passages have certain linear characteristics of time development. Compared with the classic pipa, there is one more passage, and there is also a certain degree of difference in the division of the specific passage structure. In general, the piano piece of *Ambush on Ten Sides* has the following main artistic features in the process of adaptation: first, the detailing of the paragraph structure is more obvious. In the process of adaptation of the piano song, it adds the sound of Xiao, eight thousand sons and daughters of lax sound and other parts, which makes in the original score based on more attention to the details of the sound of the creation, and its arrangement for the articulation between the various paragraphs of the treatment of the details of the treatment. Secondly, the emotional expression of the content is more diversified. Because the two pieces are in different historical stages in the process of composing, the social background is also different, which makes the composition in the later process of composing not only contains the emotions and thoughts of the classic works, but also contains the thinking and emotions of the contemporary society, and the scope of its emotional expression is also broader (Chen, 2019). Third, it pays more attention to the imitation of instrumental timbre. There is a certain degree of difference between the timbre of the piano and the timbre and sound quality of the pipa, which makes it possible to preserve the timbre characteristics of the original piece as much as possible in the process of adaptation, and Yin Chengzong also pays more attention to the imitation of different instruments in the process

of arranging, so as to realize innovation on the basis of the inheritance of the characteristics of the classic work.

5.2 Adaptation of Historical Stories, Inheriting Classic Folk Works

The piano piece *Ambush on Ten Sides* is based on the improvement of the pipa playing piece, which makes the adaptation of its music piece a musical piece with national characteristics formed on the basis of Chinese historical stories. On the one hand, from the point of view of national tuning, the adaptation of this piece is a work of art based on the compositional style of the original piece, which fully applies national pentatonic tuning on the basis of keeping the basic national style unchanged, so as to form a more harmonious relationship of succession and inheritance between the fourteen segments, and to realize the inheritance and development of the Chinese national work of art. On the other hand, from the point of view of the melody of the piece, the adaptation of the whole piece also utilizes diversified ethnic elements, so as to better penetrate the ethnic elements, such as drums and Xiao, etc., and in the process of applying these ethnic elements, certain partial tones and changing tones are integrated, so as to make the traditional music subject to a certain ethnic style, and to pass on and develop the unique ethnic cultural style. The unique national cultural style will be inherited and developed.

5.3 Loose and Tight Music Rhythm, Rich Music Playing Skills

In the work of *Ambush on Ten Sides*, all parts and paragraphs have different modes and beats, which makes the rhythm of the whole part of the music is in the process of beginning, progress, climax and ending, the rhythm is loose and relaxed, there are a large number of thirty-two quarter notes, and there are also relatively empty quarter notes, which enriches the combination of playing skills of our country's piano music. For example, in the passage of the xiao sound, it adopts the playing technique of loose plate, the upper part of the music melody has lyrical characteristics, and the lower part of the music rhythm breaks the conventional music rhythm and tempo, thus realizing the loose music matching in the coordination of the two parts of the melodic structure. In the climactic passages such as the Battle of Jiu Li Mountain, although the same artistic technique of the loose plate is used, the overall tempo is accelerated, and the tempo is pushed to a climax in the dense arrangement of the four sixteenth notes. It can be said that in this kind of loose and tight rhythm, the performer is able to use a variety of playing techniques to perform, thus creating a unique artistic

atmosphere of piano playing, reflecting the unique rhythmic form of the Chinese composition, and making the whole piece appear more dramatic tension (Pang, 2019).

6. SUMMARIZE

To sum up, the creation of the piano piece after the adaptation of the ancient pipa song *Ambush on Ten Sides* is mainly an artistic adaptation based on a certain social and historical background, that is to say, on the basis of not changing the stylistic characteristics of the original song, it is rearranged and re-arranged, so as to form a musical work of art reflecting the development of the times and society in the process of innovative fusion of Chinese and Western arranging. In the process of presentation, this musical work has certain artistic characteristics such as popularization, revolution, theme and ideology, and is an art work of the times that integrates various artistic elements. In this regard, in the process of adapting contemporary art works, we need to learn from this musical adaptation method, and use diversified musical combinations to promote the globalization and internationalization of Chinese national music works.

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