

Integration and Innovation of Piano Music within National Opera Culture: A Exploring Study

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Abstract: The continuous development of national opera has become an important cultural symbol in China today, playing an increasingly important role in the music world. In the process of the development of national opera, based on the principle of eclecticism, it widely draws strength and essence from traditional culture and foreign music culture, and also integrates piano culture into it, trying to improve the expression effect, so that the audience can feel the unique aesthetic feeling brought by cultural integration. Viewing and analysing national opera works from the perspective of piano music, and enhancing the expressive and infectious power of the opera are the inevitable requirements of innovation and development in today's era, as well as the inevitable way to enhance the cultural self-confidence and the vitality of cultural creation.

Keywords: National Opera, Piano Music, Integration And Innovation, Cultural Self-Confidence

1. INTRODUCTION

National opera has produced many excellent representative works, which are loved by the general public and have become the characteristic music culture of China in the new era. By studying the relationship between piano and national opera, finding the commonalities between the two in the expression of emotion, rendering atmosphere, etc., and improving the quality of research from the point of view of music culture, the piano can make an important contribution to the further development of national opera. For the piano culture, it is necessary to look at it dialectically, find out the closest part of it and the national opera, develop and innovate on the basis of inheritance, and show the important charm of traditional culture.

2. THE EMERGENCE AND DEVELOPMENT OF NATIONAL OPERA

2.1 Definition of National Opera

At present, the definition of national opera in the domestic research and

theoretical circles is not yet clear, but there is a conceptual scope, national opera is obviously different from Western opera and traditional opera, which basically belongs to the type of folk lyric music narrative. According to the research results of experts and scholars in the field of music, Chinese national opera is divided in two ways: narrowly defined and broadly defined (Mukherjee & Mulimani, 2022). Chinese national opera in the narrow sense refers to musical works based on folk music performance forms such as Han Chinese folk songs and operas, while Chinese national opera in the broad sense refers to operas with Chinese elements in their composition, performance and narrative parts. Musical dramaturgy in terms of composition indicates that national opera, compared with other forms, focuses more on the use of traditional opera slab-cavity musical structure and narrative development techniques, which are used to express the protagonist and the protagonist's large whole-song phrases, and this kind of work is a kind of typical characteristics of national opera (Holczer-Waroquet, 2022). Analysed from the point of view of second creation, many staff members of national operas have received training in opera culture, American and national singing styles, and have an understanding of traditional culture and influence, on the basis of which they play the corresponding roles in the play, highlighting the comprehensiveness of the performing arts. *The White Hairy Daughter*, *The Marriage of Xiao Er Hei*, *The Red Guards of Honghu Lake*, *Sister Jiang*, and *The Party's Daughter* all belong to the category of national operas, which have typical Chinese characteristics in both form and content, and are important art forms for telling a good story of China in the new era.

2.2 The Connection Between National Opera and Opera

National opera in the concept of more complex, generally refers to the development of the main cavity drawing on the structure of the opera cavity into the opera works, by the national singing play the main role in the play, Chinese national opera has unique characteristics, and other national opera, as well as the uniqueness of the nation, is an important part of the world's cultural treasures (Worschech et al., 2023). For example, French opera is French national opera, and Russian opera is Russian national opera, all of which have distinctive characteristics. National opera belongs to the concept of opera, which has a long history of creation and development. Ancient Greek theatre established the basic framework of the original opera. In the 18th century after the reform of the opera after the product is the modern sense of the opera, so the main body of the

opera is a comprehensive art form. It encompasses vocal music, symphony, libretto, choreography, stage design, choreography, etc., reflecting a richly integrated art form (Maman & Bermano, 2022). Ethnic and Smetana, Dvorak, Fibiher and other so-called national musicians are not the same, although in the public's cognitive vision of the two are basically the same, but this ethnicity is not the other ethnicity, in the general sense of the national opera is the traditional Chinese music accompaniment form and a certain amount of American singing form or national singing form of fusion of a certain amount of volume, through the musician's arrangement of a variety of ethnic instruments or Western instruments for the fusion of the final formation of a variety of national instruments or Western instruments. After the musicians arrange and combine various national or western instruments, it is finally formed as an art form (Ann Stolz, 2022). Many professional vocal performers attach great importance to national opera, which is bound to show a stronger role in the future, starting from Puccini, Rossini, Mozart, Donizetti, Strauss, etc., and being inherited and developed by musicians and performers in China, national opera in China has also been maturing, and eventually becoming a more independent type of art. The formation of China's national opera is inseparable from the inheritance and development of foreign culture, the Russian opera Power Five's opera, Berlioz's opera, and even the lesser-known operas of some niche composers have had an impact on China's national opera. Excellent national operas have one thing in common, which is that they are both elegant and popular, and can be accepted by most Chinese people (Moliner & Välimäki, 2022). National opera because of the era of reasons a large part of the reason is to political correctness and glorify the motherland, for the broadest number of people to provide spiritual impetus, its spirit symbolises the culture of the times, has a certain artistry, and at the same time wants to penetrate the drama need to spend a lot of time, in just a few hours to watch the audience can only see the surface of the opera want to express things, did not carry out in-depth thinking and research, which leads to the majority of the public can not see the depth of content (Sundberg et al., 1991). Currently in the development of opera, the composer Weber is more unique, through a relatively small number of lines, a large number of actions, humorous performances, full of brainwashing sense of aria, firmly attracted, can be borrowed for the Chinese national opera. Chinese Kunqu, Peking Opera, Han Opera and Huangmei Opera have all contributed to the development of national opera.

2.3 The History of National Opera

National opera once had a very prosperous creative period, *Sister Jiang*, *Red Coral* and other excellent works are from this period. In contemporary times, it is also developing continuously. Although a large amount of works are created every year, the works that can reach the audience, be remembered, and be generally praised are relatively rare. From a creative point of view, it is difficult to break through in several areas. The first is the form of the problem, the most complex is the creation of Xuanxiao. Xuanxiu tunes were developed along with Western operas, and their music has evolved over the years, with their role mainly lying in narratives. In traditional Chinese opera, only the recitation is superficially similar to Xuanxiao, but when analysed carefully, there are still many differences. Therefore, it is difficult for Chinese audiences to accept the existence of large sections of Xuanxiao in national operas. If the declamatory tone is completely removed, it lacks the necessary components of an opera, which is a problem of fixed thinking and aesthetic habits. Because even Western operas have the form of "speaking + singing", such as the famous *Army Woman*, the light opera *The Widow* and so on. There are also popular national operas that don't use a declamatory tone. Only the general aesthetic concept of the society is difficult to change, and the declamatory tone is always a problem. (Lin & Zhao, 2022). From the point of view of the composer's experience, there is still a clear difference between opera composition and instrumental music and songs. The key to the former lies in how the music is primarily used to present the drama of the story and the characters. In the Romantic era, music and orchestra left the status of "mere accompaniment" and began to "play" an important role in the drama. By the time of Wagner, the common use of endless melodies and dominant motifs pushed the orchestra's status to the peak. The development of folk opera is still relatively short, and the use of music leaves much to be desired. In addition, some composers who are primarily engaged in instrumental compositions may not be familiar with the human voice, nor may they be able to sing. Therefore, when composing folk operas, it is inevitable that they do not have a thorough understanding of the capabilities and limits of the human voice, and may write melodies that "cannot be sung directly". On the other hand, many of the 19th century Western opera composers could sing themselves, such as Verdi himself, who was a good baritone. The further development of folk opera needs to solve more problems, including how to combine with traditional art, how to appreciate the lyrics, how to reflect the characteristics of Chinese culture, and so on, and it is still to be practiced in the future to carry forward the

folk opera.

3. THE RELATIONSHIP BETWEEN NATIONAL OPERA AND PIANO MUSIC

In the performance of national opera, piano music mainly plays the role of accompaniment, so that the national opera fully absorbs the essence of Western instruments and improves the expression effect. Piano accompaniment is divided into many directions: Western instrumental music, Chinese national instrumental music, American voice, Chinese national opera, etc. Each direction has different requirements for accompaniment. Among them, Western instrumental music and Chinese national pattern is more difficult, here refers to the piano skills, which requires the player to have superior skills and not bad style control ability, usually can give the Western instrumental music accompaniment of most people can be "downward compatible". Of course, the accompaniment of American voice or the so-called "artistic guidance", "artistic counselling", the requirements for skills are not as good as the first two, but the style control ability to be strong, the most important of which is to guide the singers to opera singing method, vocal method and other non-piano professional issues, which very few people will be able to do, and such talents are also very scarce in the domestic colleges and universities (Kim et al., 2010). This is something that very few people can do, and such talents are scarce in domestic colleges and universities. For Chinese opera this kind of direction, the current domestic demand for this kind of talent is more, require piano accompaniment need to have a certain improvisation ability, of course, this kind of improvisation is mostly based on the score, because since the new century, a large number of China's vocal art song works, but often this kind of works accompaniment there is still a large room for improvement, some time is the composer himself for the piano is not familiar with or playing the score of the software problems, resulting in a certain problem in reading the score. In some cases, the composer's unfamiliarity with the piano or the problems with the score software lead to certain problems in reading the score, which requires the performer to have the ability to enrich the weave and rationalise the weave (Cao, 2022). Although the styles of Western music and folk opera are different, they can be made compatible. For the piano practitioner, the biggest difficulty lies in the player's actual performance and the score has a very big discrepancy, which is actually the biggest soul of the national opera, but for the new

contact with this kind of accompaniment is the biggest obstacle, and folk music is also very dependent on the mouth of the air, breathing, movement of the same, but in Western music is very rare, and the folk music instrument variety, and each kind of instrument has many branches, can be each instrument playing habits of the same, but also can be used to play the same kind of music. Each instrument has many branches, and the playing habits of each instrument are different, even for the same instrument (Gao et al., 2023). Secondly, in terms of the creation of music, folk music, including Chinese opera, has a large number of new works every year, which is a great pressure for the performers because they need to play a certain number of new works every year, and they also need to have excellent sight-reading ability, which is also a great challenge for the performers (Ríos-Vila et al., 2023). For piano players, they need to be able to match the habits of the singer or the performer, and their own playing personality should not be strong, but to match his playing or singing habits. Breath, strength, breaks, phrasing all need to be taken into account. The role of the accompanist is definitely not a supporting role, both parties are protagonists, just a different division of labour, a pair of complementary partners, to become better together. The volume of the accompaniment may be lighter when the main theme comes out, but the effect to be dealt with is never less than that of the main theme. The accompaniment has to think about the effect of the overall co-ordination, not just lightness and weakness (Albinsson, 2023). Such an accompaniment is not good enough. It is important to lay out the mood well and play it in a way that is consistent with the breath singing habits of the pattern, so that it can be articulated very naturally. Moreover, if there is a deficiency in the singing performance, you need to use the piano to enhance the performance effect to cover it, which is complementary. Piano in addition to their own playing part, have to be very familiar with the vocal melody, not just look at their own part, you need to be very familiar with all the details of the general score, and then their own playing, according to the two sides of the habit of co-operation, to play the maximum effect of playing and singing.

4. THE IMPORTANT SIGNIFICANCE OF PIANO MUSIC INTEGRATION AND INNOVATION IN NATIONAL OPERA

4.1 Enhance the Infectious Force and Convey the Beauty of Music

As an art form, national opera needs to bring spiritual pleasure and emotional resonance to the audience in order to achieve the basic meaning

of the author's creation. The national opera of the new era has fully absorbed the various skills of the previous generation of pianists, critically inherited the musical tradition, and integrated its own comprehension and understanding into the skills. Letting people feel the charm of the music itself when they appreciate it, and gaining a sense of spiritual beauty from it, is the most direct value of combining the national model with piano music (Wang et al., 2022). By incorporating the flavour of music into it, it continues to attract more national opera lovers and piano lovers to explore and research, and strengthens the expressiveness and popularity of the piano as a musical device, so that the piano culture will continue to flourish, and the Chinese national opera will go global.

4.2 Promote Overall Development and Innovation

The creation and performance of piano music has its deep cultural meaning. In it, we can feel that under the role of various external arts and factors, music has broken through the boundaries of aesthetics and risen to a mind-blowing spiritual realm. The in-depth discussion of national opera and piano music not only promotes the wide application of piano music in today's society, but also has an important influence on today's society, and plays a vital role in training and creating a number of outstanding talents. Influenced by national opera, the influence of piano has been widely spread all over the world and is becoming more and more known and loved by the public. Music as a culture has been widely spread in the world, in which the famous musical instrument represented by the piano has played a great role and made outstanding contributions. The fusion of folk opera and piano instrument is of irreplaceable importance for theoretical research, and is a typical example of practice promoting theoretical development (Scheepers et al., 2022).

5. THE EXCELLENT WORKS OF PIANO MUSIC INTEGRATED IN NATIONAL OPERA

5.1 The Application of Piano in the Central Cantata of the National Opera Sister Jiang

The central cantata of the national opera Sister Jiang, *I Contribute My Youth to Communism*, fully integrates piano music features, which not only improves its own performance effect, but also strongly proves the great charm of the piano. From this, we can analyse the influence of piano voice structure, harmony and weave on national opera, so that the piano voice

can be combined with the elements in the opera, reflecting the unique aesthetic value. Sister Jiang is a national opera adapted more than a century ago, it has distinctive characteristics of the times and ideological values, it shows openness in the form of music, it absorbs the compositional techniques of western operas, and absorbs the essence of other countries, including Peking Opera, Yueju Opera, Chuanju Opera, etc., and the core cantata of which, *I Contribute My Youth to Communism*, is a classic tune, and it combines in the piano part many traditional theatre elements, and is an excellent cantata with great character (Ledford et al., 2023). In the prelude, the musical elements of the opera are reflected in the finale, the theme and the main melody, creating a special overture performance effect. In the prelude of *I Contribute My Youth to Communism*, typical rhythmic patterns and specific harmonic elements are used to introduce the musical image, thematic content and stylistic features of the song in the overture, bringing the singers into their roles quickly. Drawing on Peking Opera singing, the author adds a leaning tone to the opening voice, which then unfolds in a gentle, slow, 4/4 time rhythm. In the melody of the piece, the F-featured part of the piano in the unique national tuning is used to complement the heroine in charge of the performance (Pratas, 2023). The psychological state of the character and her speech range are taken into account, and decorative notes are added at the end of the whole phrase to make the overall structure tighter and more compact. The use of the piano accompaniment is essentially an imitation of the huqin accompaniment, and the bold choice of the piano as an instrument expresses the characteristics of a high-pitched but not too soft tone (Nichols, 2022). For the non-trivial superimposed chords, the work also makes a targeted treatment, distinguishing the harmony in Western music from the concept of harmony in China's traditional music, so that the non-trivial superimposed chords have more uniqueness. Non-thirds include second sevenths, third whole tones, fourths and fifths, etc. There is not much of an ethnic flavour to minor second superimpositions. Starting from the pentatonic scale, the cdega, if you take one note apart, you get the chords: cea, dgc, ead, gce, ace, all pentatonic chords. It is also possible to take two tones apart, e.g. cgd is one tone apart. Pentatonic chords are cde, deg, ega, gac, etc. They are also pentatonic chords: cdeg, dega. Pentatonic scales are also combined with partials to form a variety of heptatonic scales, and a variety of triads can be used without destroying the style. The intervals used in our national modal structure and melodic melody are less important than in the West. Moreover, there are no chords in our traditional music. So if

you apply western chords directly to a folk opera, you will create dissonance. In the case of traditional music, the use of non-trivial chords, which are closer to the melody, allows us to borrow the harmonic functions of the West, while at the same time allowing us to blend in aurally. In *I Contribute My Youth to Communism*, non-trivial superimposed chords with intervals of fourths are widely used, and the tone shows an ethereal beauty and a neater rhythm (Cai et al., 2022). From the point of view of aesthetic expectation, most of the audiences have higher emotion for *I Contribute My Youth to Communism*, therefore, the monologue of object metaphor is used in the opera, which makes the character more vigorous and makes the audience think about that extraordinary period of time, and the successive use of multiple progressive downward vibrato in the left hand bass region highlights the excellent acoustics in terms of strength and thickness, and more delicate sound is used for the struggle between the enemy and the enemy (An, 2024). For the struggle between the enemy and us, more delicate lyrics are used, giving the audience ample room for imagination. In the interlude of the piano instruments, the national tuning of slow and light plate is absorbed, so that the piano accompaniment achieves the effect of carrying on the upper and lower parts. The high and resonant sound of the upper part shows that the heroes in the opera are not afraid of sacrifice in the struggle, and the plot is interlocked, so that the patriotism is fully demonstrated. The piano part of the postlude was applied in the way of singing triumphant songs, so that the audience in watching Jiang performance at the same time, the emotions are fully released, the character image is more three-dimensional, the expression effect is also more shocking.

5.2 Piano Accompaniment in the Selection Yang Bailao of the National Opera *The White-haired Daughter*

The national opera *The White-haired Girl* excerpt *Yang Bailao* is an important part of the essence, through the introduction of piano accompaniment, so that the environment shaping appears more real, the emotion is also very full, the main theme of the work and the connotation of the work is fully revealed. Yang Bailao in the opera is very poor, planting his land with the landlord Huang Shiren, and not only has to face high rent, but also sometimes has to encounter bad weather and bad harvest. Yang Bailao did not have that much money to bury his wife, so he found the landlord Huang Shiren and borrowed five pieces of ocean, which enabled him to bury his wife. After his wife's burial, Yang Bailao's life was still poor,

the harvest was not good, and his family could not make ends meet (Wu, 2023). Yang Bailao was desperate and approached the landlord Huang Shiren again, hoping that Huang Shiren could lend him some money to help him survive. Huang Shiren lent Yang Bailao 10 pieces of foreign currency, which temporarily relieved Yang Bailao's hardship. One year, when the snow closed the mountains, Yang Bailao's family could not prepare for the New Year, but Huang Shiren came to his door to ask for money. Yang Bailao only owed ten pieces of ocean, but after Huang Shiren calculated that the ten pieces of ocean with interest would cost 30 yuan. Yang Bailao could only pray for Huang Shiren's forgiveness for a few days. However, Huang Shiren said that he would let Xie'er pay off the debt, but Xie'er is Yang Bailao's daughter. When Huang Shiren fails to get the money, he wants to rob Xie'er by force. The landlord has many men, so Yang Bailao is unable to save Xie'er from the hands of so many people. Yang Bailao's daughter was snatched away and he himself had lost his confidence to live, so he drank the brine on New Year's Eve. After falling into the hands of Huang Shiren, Hei'er was brutally defiled. Hei'er's black hair turned all white after she fled into the mountains, where she lived an inhuman life.

Luckily, Dachun, who was once in love with Xie'er, joined the Red Army, and under the leadership of the Red Army, he returned to his hometown and found Xie'er, avenging her death. The story of the *White-haired Girl* is very famous, and the performers of the national opera are trying to show this story to the audience fully, so that the audience can feel the twists and turns of the plot and the fate of the characters. In the prelude of the opera *Yang Bailao*, the piano accompaniment starts in A major, and then goes through quadruple changes and rapid triplets to make the whole rhythm unprecedentedly tense, so that everyone seems to enter into a sense of tense atmosphere. The melody is then modulated in fourths, going from fast to slow and lowering slightly to match the scenes of heavy snowfall, tired characters and stealing home. And in the third variation, vibrato and column chords are used, employing contradictory sounds in the piano accompaniment to suggest the tragic fate of the characters in the play and to set the emotional tone. The final "P" note played by the piano signals that the singer is about to sing, allowing Yang Bailao to give his best performance. The piano music of *Yang Bailao* has a distinctive accompaniment, and some of the passages use simple to complex weaving changes to express the plot of *Yang Bailao* being forced to sell his daughter. Some parts of the piece use two-handed octave and chord playing

techniques, setting out Yang Bailao's despair and cry in the face of the dark forces as a working man of the lower class. The piano accompaniment helps the singer to see the storyline and characters in the right perspective, and also makes the image of the main character really full. With the cooperation of piano music, the singers of national opera also actively mobilise their body language to feel the real situation, so as to accurately grasp the plot development. Through the piano accompaniment Oh, the mood of the story is fully demonstrated, but also the work is designed to be more perfect, the whole stage can serve for the opera, to the audience's mind to bring the impact and touch, so that they feel the complexity of the mood of Yang Bailao. It is the use of excellent and relevant piano accompaniment, the national opera *White-haired Girl* can stand out from a large number of works, so that the story is a household name, and become a very important classic chapter in the history of national opera.

5.3 Piano Accompaniment in the National Opera *Wildfire Spring Breeze Fighting Ancient City*

There are many versions of *Wildfire Spring Breeze Fighting Ancient City*, and the piano accompaniment version is also a classic. From the selection of *Ballad of the Countryside*, the structure of this small ballad style cantata is a single three-part work in A+B+A' (Table 1).

Table 1: Structure of Small Ballad Cantata in A+B+A'

Structure	Introduction	A Section	B Section	A'Section
Number of Measures	1-9 measures	10-25 measures	26-43 measures	44-57 measures
Modulation	E-flat six tone mode	E-flat six tone mode (with clear angle)	E-flat seven tone mode with clear music	E-flat six tone mode (with clear angle)
Tonality	(with clear angle)			

From the introduction 1-9 bars, it gives a refreshing novelty experience, showing mainly the northern scenery, with a wide space, and the character's heart is very unrestrained and free, which adopts a clear and translucent voice, making the overall mood very beautiful. A 10-25 bars, Hebei folk tunes are used, and the melody is friendly and soothing. Although there is only one person's monologue, the accompaniment's interlude at the long notes of the melody is an echo of the melody, and the dialogue between the upper and lower verses reflects the question-and-answer style of the northern folk songs. 26-43 bars of paragraph B, the lyrics are used to sincerely exhort Guan Jingtiao to give up his darkness and pay attention to

the appeal of the feelings of the countryside. The accompaniment uses uninterrupted thirty-two notes here to surge the urgency of the exhortation, mimicking the lilt of the strings and the depth of the winds. section A, bars 44-47, repeats the melody of section A, using the ballad to move Guan Jingtao, trying to stir up the feeling of home and country. The accompaniment enriches the weave and shows a sincere attitude, which is very moving.

6. STRATEGIES FOR THE INTEGRATION AND INNOVATION OF PIANO MUSIC IN NATIONAL OPERA

6.1 Adhere to the Principles of Literature and Art, Innovation and Correctness

The integration of national opera and piano music is essentially a new era of literary creation to guard all the positive and active factors in the historical tradition, to develop on the basis of inheritance, to ensure that every day in the work of literature and art to make breakthroughs, to ensure that the people's masses to a refreshing feeling, not only in the form of innovation, but also in the content of innovation. Keeping being the main content of today's era is that the work of literature and art need to inherit the excellent traditional culture, absorbing patriotism as the core of the national spirit, firm cultural self-confidence, through the work of moving people's hearts, to promote the whole society people's spiritual state of mind to improve, through the singing of the motherland, salute to the heroes, to guide the people to set up a correct outlook on history, ethnicity, nationality, culture, and to enhance the backbone of the people to do the Chinese people, the bottom of the barrel and the ambition. To adhere to the cultural confidence, national opera must rationally examine the historical and traditional culture, red revolutionary culture and folk culture, and at the same time have a broad cultural perspective, accept other outstanding cultures in the world, keep an open mind to accept all the outstanding cultures, and be able to do it for my own use. The new form of information technology can be used to disseminate works and increase the audience and influence of works.

Only with the help of modern information technology such as the Internet, the innovation of national opera and piano music can be truly implemented, taking the new elements of the times as an important driving force for innovation, to ensure that the development of the times closely follow the requirements of innovation. With the help of information

technology, continuous innovation in expression and techniques, inhale the netizens into the creative audience, meet the orientation and preferences of the majority of contemporary students and young people in the reading, promote the national opera and piano music communication form, communication path and communication method innovation, practice innovation and keep the right fundamental requirements and work guidelines.

6.2 Strengthen Research on Piano and Learn from Outstanding Musicians

Not only does national opera exist in China, but also in other countries, so we should learn from the operas of other countries and nationalities in the world and try to gain useful experience. For example, the *King of Piano* Liszt's piano works and the Hungarian national opera has an important connection, he is an outstanding composer with a strong romanticism style, his life has never ceased the pursuit of freedom and democracy as well as the innovation of the form and content of the music, and has made outstanding contributions to the continuous development of the piano music art. The connection between his works and theatre can be seen in his works, and this connection can be extended to national opera, which provides an important reference for research and practice in the new era. Liszt's music belongs to the "American declamatory", and the Italian interpretation of the opera is a more direct expression of this style, and a perfect demonstration of the relative simplicity of its melody. There are no undulations or fluctuations in the performance, which is like a normal conversation with a natural tone, and the rhythm of the pitches is very similar to the rhythm of poetry, showing the influence and penetration of recitation into the art of music. Most of Liszt's music is short and concise, full of flexibility and plasticity. Liszt's dramatic narrative music is even more prominent, for example, the narrative passage in his Lorelei and the exclamatory tune of *I Lost My Peace*, both of which show the spoken character of recitative and from which the use of dramatic elements is explored.

The theatricality of Liszt's piano accompaniment lies in the fact that it is played with a simple melody of musical accompaniment, sometimes accompanied, sometimes without accompaniment, and with a few chords to emphasise a word or a syllable. This clarity of presentation allows the direction of the story to blend in with the atmosphere of the scene, allowing the drama of the music to make a deeper impression on the audience from that point on, as well as incorporating the theatrical element into the music.

The main reason for the popularity of Liszt's *In the Morning I Rise and Ask* is the fact that he made a huge compositional innovation by incorporating forty-six bars into the piece, thus achieving a perfect effect. In the accompaniment of *You're Like a Flower*, he expanded the original twenty bars to forty-five, making the piece come to life with great impact, and rendered with sustained musicianship for maximum artistic value. Liszt's compositions and performances in his later years show his never-ending pursuit of the piano art, as well as his constant changes and innovations in his earlier style, demonstrating the self-improvement of a great musician who never stops moving forward, and showing his strong will and great spiritual motivation.

Liszt also changed some of his operas by incorporating piano music, which presented a more favourable artistic effect and enhanced the infectious power, an important manifestation of his creativity. National opera and theatre fundamentally have a strong interconnection, Liszt's creation must be viewed as an important attempt to integrate piano music into national opera, focusing on its achievements and experiences, and appropriating them into the creation and adaptation of national opera in China.

7. CONCLUSION

National opera has a unique charm and attraction in the new era, with a wide space for development. The integration and innovation of piano music is also an inevitable trend, and many classic national operas pay attention to the use of piano music, which enhances the influence and has become a classic work of national opera. From *I Contribute My Youth to Communism*, *Yang Bailao*, *Wildfire Spring Breeze* *Fighting Ancient City* and other works, you can more obviously observe the connection between piano and national opera. The new era of national opera workers should strive to innovate in, on the basis of inheritance of traditional culture, repeat the important experience of drawing on the great pianists in history, from Liszt's piano music as an entry point, to explore the connection between piano and theatre, to ensure that the national opera and the piano music will always be on the road of progress.

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