

Analysis of the piano accompaniment characteristics of the national opera "Yimeng Mountain" and the synergy with the singers

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Abstract: *Yimeng Mountain, a Chinese national opera, is a dazzling star in the history of opera. It is well known by the majority of music teachers and students because of its beautiful melody and exciting plot. The national tenor Aria "aiyongzai", as the aria of one of the excellent hero "Lin Sheng", is difficult to sing, long in length, requires high singing skills and has great artistic value. As a student in the art direction of piano accompaniment, the coordination and tacit understanding between piano accompaniment and vocal singers, It is particularly important to complete a work with high quality. The author will start with the creation of Yimeng Mountain, and then the creation background of Aiyong, to specifically analyze the characteristics and performance analysis of piano accompaniment texture. Finally, combined with the author's own professional direction, the author will explore the ability and quality that should be possessed as a piano accompaniment art guidance direction, and rely on his own personal practice to analyze the cooperation with vocal singers.*

Keywords: *aiyongzai; Art guidance of piano accompaniment; Fabric characteristics; Collaborative cooperation*

1. Background of the Creation of the National Opera "Yimeng Mountain" and the Aria "Love Forever"

1.1. What is national opera

Opera is a comprehensive art of music, drama, literature, dance, stage, fine arts, etc., usually composed of arias, narrative tunes, repetitions, choruses, overtures, interludes, dances, etc. In the Middle Ages, religious stories were used as themes to promote religious views, but the modern Western opera that can really be called "the drama of music" is the product of the changes of the great era at the end of the sixteenth century and the beginning of the seventeenth century, which originated in Florence, Italy. Later, these opera music successively entered many countries, resulting in operas with their own national language as the main content, which were collectively called national operas.

In a broad sense, Chinese national opera refers to all opera works created and performed by Chinese, in a narrow sense, Chinese national opera is mainly a cultural product that inherits China's traditional arts, such as national folk dances, operas, dramas, etc. and further created in the development of Western opera. Chinese national opera was born in the early 20th century, the development has now has its own unique writing style and artistic characteristics, most of the national opera to the revolutionary struggle and red theme as the genre, the purpose is to carry forward the positive energy, more from the masses of small people and big deeds, praise the great love, carry forward the national charm and Chinese characteristics, with distinct characteristics of the times, the tune a large number of Chinese traditional music and Chinese folk music melody, to tell a good Chinese story, Carrying forward the traditional culture of the Chinese nation has played a greater role in promoting, which is guided by the aesthetics of the Chinese people themselves, rooted in the masses of the people, and closely integrated with the masses of the people, in line with the artistic tastes that the majority of the people like to hear.

Since the development of Chinese national opera, many excellent works have emerged, such as the large-scale national opera White Haired Girl created by Marco, He Jingzhi, Ding Yi and others, which is the first new opera in New China, telling the story of the special period when the old society turned people into ghosts, and the new society turned ghosts into people. "Yimeng Mountain", "Honghu Red Guard", "Sister Jiang", etc. are all excellent national operas worth savoring and understanding with heart.

1.2. Introduction to the background of the creation of "Yimeng Mountain"

As a modern national opera, it was created on the occasion of the 73rd anniversary of the victory of the War of Resistance Against Japanese Aggression and the victory of the anti-fascism, with the old revolutionary area of Yimeng Mountain during the War of Resistance Against Japanese Aggression as the background for creation, combining traditional musical elements of Shandong with modern dance, and breaking through with two important wars, Daqingshan The defensive battle with Yuanziya is the creative material, which tells the story of the deep feelings of the military and the people, the joint hand in hand to resist foreign aggression, the Eighth Route Army and the masses of the people sharing weal and woe, advancing and retreating together, relying on each other in life and death, and the touching and tearful spirit of the People's Warmth and Love. The opera was premiered in Jinan, Shandong Province in 2018 and was rated as a national outstanding stage art repertoire and an outstanding national opera exhibition repertoire, and won the "Five Ones Project" award from the Central Propaganda Department.

The whole opera has a total of six acts, a total of forty singing segments, including a variety of singing forms, such as solo singing, duet, chorus, duet, quartet, mixed chorus, etc., the singing sections are closely related, interlocking, the plot layer by layer, gripping, vividly outlining thousands of twists and turns. Emotion and historical implications of profound significance^[1], the opera revolves around several motives, closely following the theme, the melody is beautiful and moving, catchy, the love story of the heroine Haitang and Lin Sheng is moving, so that the children of the commander of the Eighth Route Army can survive, and they do not hesitate to use their own flesh and blood as bait to lure the enemy away, and it is sad to abandon the small family for everyone. The people pretended to stand heroically for the safety of the wounded of the Eighth Route Army, and the act of generously dying was tearful, and the whole drama contained countless emotions and was memorable. From the perspective of writing, it not only inherits the beautiful melody of its own nation but also integrates some Western composition techniques, making the whole opera more vivid and vivid, full of drama and contradictions.^[2]

1.3. Introduction to the aria "Love Forever"

"Love Forever" is one of the famous arias of the tenor "Lin Sheng" in the opera "Yimeng Mountain", the prelude is slowly introduced using a familiar introduction, the melody is catchy, the lyrics are full of poetry, this part of the singing excerpt is selected from the fourth act of the opera, Lin Sheng left Begonia and his hometown, standing on the top of the mountain looking out at the mountain, from the beginning of the thought of his wife to the thoughts of the past, to the battle-style horn blowing, he had to put away his memories, and turned to carry the gun to the battlefield, And told their lover that they will come back, will not live up to the expectations of their lover, will not forget their vows, and finally the mood turned back to the lyrical passage full of affection, "your direction, my direction, where you are, where love is, this is the most beautiful scenery in the world, love is eternal, not wandering", from thoughts to righteousness and courage to embark on the battlefield to the expectation of early family reunion, rich inner activities portray Lin Sheng's reluctance to his lover in his hometown before sacrifice, setting off the male protagonist Lin Sheng is not afraid of life and death The spirit of fearlessness.

2. An introduction to the accompaniment characteristics of the aria "Love Forever"

The accompaniment of "Love Forever" is rich in texture, using different rhythmic types to portray the psychological activities and personalities of the characters, and the use of changeable rhythmic types makes the plot more full of drama and contradictions.

2.1. The orchestral version of "Love Forever" is compared with the piano version

"Yimeng Mountain" the whole opera for the orchestra accompaniment, although for the convenience of playing, there are many national operas of the total score has been shrunk into the piano version of the score, but the piano version of the accompaniment score and the orchestra of the grand compared to the slightly inferior, although the piano is the king of musical instruments, the sound is clear and ethereal, can imitate a variety of instruments, but it cannot achieve is the orchestra in a variety of instruments of the colorful, just like you at home to see the sunrise and watch the sunrise at the seaside, although it is the sunrise, but the feeling brought to people is completely different, The

vastness of the sea brings you physical and mental transparency, ethereal clouds, endless oceans, bringing you infinite power, and at home can only be seen through the window, which to a large extent limits our vision. Although analogy is also a feature of the piano, the expressiveness of piano art can express the scenes and scene needs depicted by music through this feature, and many composers used the piano to imitate the performance effect of orchestras during the classical period and the Romantic period. The range of the piano treble part is bright, usually used to imitate the flute in the orchestra, violin and other treble instruments, the alto area is usually used to play harmony, can also be used as a filling part, the piano bass range part of the vocal area is low, the timbre is thick and powerful, similar to the percussion properties, can also imitate the double bass as the bottom.

The orchestra's performance is more shocking, especially the content of the allegro part, the sound of the army's horn sounding, the neat rhythm type, showing the feeling of the army marching, step by step, with a firm belief, due to the relationship between the orchestra configuration, composed of strings, woodwinds, brass, percussion, so the work it presents to us is brilliant, and it can create a grand and magnificent effect, so that the audience on the scene feels more shocked, directly hit the heart of each audience. The vast instrument configuration, coupled with the actor's passionate performance and true singing, the perfect fusion of the two is the re-creation of the work.

Although the piano is slightly thinner than the whole huge orchestra, but the orchestra and the actors will spend a lot of manpower, material resources and financial resources when rehearsing, and the piano version of the accompaniment will greatly solve this problem, reduce the cost of opera rehearsal, and the piano version of the accompaniment will take the entire huge compilation team to take its essence and then condense it into a small part to use, which is a great thing in itself, the piano's wide range can imitate a variety of instruments, and the rehearsal is more convenient, it is extremely imitative you make up Got a "thin" image of it. It can be seen that the orchestral version and the piano accompaniment version, no matter which one they are, have their own advantages, so it is important to choose different accompaniment methods in different situations, both are very important, so in practical applications, the piano is relatively convenient, especially for art direction professionals, the piano is to imitate various instruments to achieve a certain shocking scene.

2.2. Analysis of the characteristics of the piano accompaniment texture of "Love Forever In"

The work "Love Forever" has a high sound range, is difficult, and the length is also very long, in which the rich and varied rhythmic type and the changeable style processing make the work more vivid and three-dimensional, with lyrical parts and allegro march-style rhythmic prominent content. The rich and changeable rhythm type highlights a complete image of the protagonist Lin Sheng, both tender and iron-blooded, even if his wife already has children, but in order to make everyone more, the home of tens of millions of people, he gave up his small family and resolutely went to the battlefield, Lin Sheng such an image, representing the image of most Chinese boys in that era, which may also be the profound meaning and purpose of the character image that the opera creation team wants to shape. With a small character to reflect the choice and responsibility of a Chinese boy in the background of the times at that time, the singing section in this work has the tender thoughts of facing the family, the anger when encountering the enemy who invaded his own country and the responsibility of daring to go to the battlefield, both the optimistic and positive spirit of the hard years of gunfire, and the sincere romantic feelings in the revolution, and the combination of the two together creates such a vivid character image of Lin Sheng.

The song begins as the introductory part of the work, the melodic content of the first bar is the core motivation of the entire singing segment, the speed is 70, the score is marked with longing tosing, the four bars are one sentence, the introducer part has a total of two musical sentences, the accompaniment of the left hand is dominated by the decomposition chord form of the eighth note, the right hand is the melody line, and the singing part appears in a polyphonic form, the main melody of the high voice part is the same as the singing part, and the two form a relationship of mutual imitation and mutual talk. The accompaniment texture of these two musical sentences is basically the same composition, creating a situation for the singer, creating an atmosphere, and facilitating the singer to enter the state as soon as possible, each bar only adopts a chord, a bar and a breath, and at the end of the second verse, the bar gradually weakens and slows down to introduce singing, and the accompaniment weave is the same as the introducer part, maintaining a unified musical emotion and state, and the decomposed chord arpeggiator has Extremely lyrical and descriptive, the root note as the most bass, equivalent to the cello part, the digital bass in the orchestra.

From the seventeenth bar, the accompaniment texture of the right hand is transformed into a more

fluid sixteen-note decomposition chord, the bass part of the left hand is still the decomposition chord of the eighth note, the combination of the two makes the musical sentences more abundant, careful study can find that from the seventeenth bar to the twenty-fifth bar is the change of the vocal part of the ninth bar to the sixteenth bar The melody is repeated, the direction of the entire melodic line is similar, but the lyrics have changed, Therefore, the accompaniment texture has also changed slightly, and the accompaniment is not so single, with a sense of design and logic. The direction of the sixteen notes of the right hand and the arpeggio of the left hand are reversed, the melodic lines are longer, and the sound patterns overlap, which invisibly adds impetus to the singing section of the vocal part and jointly promotes the development of musical emotions.

From the twenty-sixth bar, the speed is slightly faster, from 70 to 77, the emotions are changed from thoughts to thoughts, the accompaniment texture returns to the eighth-note rhythmic type of the previous part, but the chords become richer, the melodic sounds are more layered, and the emotions become fuller than the previous part, all the way to the 48th bar The interlude part of the bar begins to change into the rhythm of the first eight and the sixteenth, the rhythm also changes from four beats to two beats, the speed is raised to 138, laying the next march, the combat style, the high part of the accompaniment part is a continuous small point column chord, The low voice of the left hand is dominated by the repetition of octaves of eighth notes, and with the rhythm of the singing part, a large number of accents appear, and the notes are dense and complement each other with the vocal part. Starting from the 82 bar, the use of high and low octaves of reverse progression to create a sense of contradiction and tension, open the prelude to the climax of this work, this part of the vocal singing part and the piano accompaniment left and right hand part of the use of a large number of triplet rhythmic type, triplet as an irregular rhythmic sound pattern, used in this place to show a special way of dealing with the composer, The triplet sound pattern of the vocal part is in the position of the weak beat, emphasizing the long tone on the front beat after the weak beat, which is equivalent to saying that the triplet of the weak beat is accumulating strength and accumulating emotions, waiting for the outbreak of the emotion of the long beat, and the sense of instability and sway of the triplet The sense of emotional progression is used just right, and the triplet of the piano accompaniment part is just a supplement to a blank space for the vocal long beat drag, the piano is responsible for setting off when there are many vocal singing notes, and vice versa, such a collocation design is perfect, after the vocal singing triplet, the piano is used to respond, and a correct topic is formed between the two, and the piano accompaniment echoes with the singing, promoting the mood of the work to rise continuously.

Starting from the ninety-ninth bar, the speed slows down, contrasting with the later parts, forming a feeling of first suppressing and then rising, paving the way for the advancement of the emotions later, and the rhythmic pattern of the tremolo sets off the highest note B in the final closing part of the song, and then the whole song ends.

2.3. Analysis of the piano accompaniment performance of "Love Forever In"

As the king of musical instruments, the piano has a rich sound area and timbre, it has unique advantages, such as playing polyphony and multi-voice, different touch key methods show different timbres, and then the author will start from the touch key method to analyze the performance and processing of the piano accompaniment part of the work "Love Forever".

The touch key method is an important way to change the piano timbre, the player conveys the most delicate information to the listener through the fingertips, and the change of the touch key method can change the effect of the sound pattern, so that some sounds are not limited to a fixed style of melody and accompaniment. The touch key of the piano mainly refers to the area of the fingertip touch and the speed of the lower key, etc. For the piano accompanist, the rational use of the characteristics of the piano sound area to play the effect of the song itself is the most important.

This work has a variety of styles and rich accompaniment textures, so you should also pay attention to the down button method to control the timbre when playing. The introductory part of the beginning has a long melody, the melody is lyrical, the score requirement is to miss the ground, indicating that this part is to create a hazy, light and fluttering fantasy feeling, the first note of the song is very important, as the saying goes, everything is difficult at the beginning, so the first note of the head must be given, the arm should drive the wrist to swing with the direction of the note, the note flows with the breath, a bar A breath, to the end of the eighth bar introduction, the singer is ready to enter, at this time the accompaniment part should gradually slow down and weaken the process, the singer enters, the speed returns to 70, and the previous introduction part remains consistent, the eighth note of the left hand is decomposed The arpeggio is to be played and flowed, the left hand The root part is what we

want to emphasize, the middle part of the right hand is the harmonic layer, which should be slightly weakened, emphasizing the melodic layer of the high voice, at this time the accompaniment part overlaps with the melody sung by the singer, superimposes the harmony on the important notes, increases its sense of layering, in the long beat of vocal singing, the accompaniment part should be highlighted, and it will form a response, once the vocal music enters, the piano part should be weakened. Since only one chord is used in a bar in the original score, the pedal can be changed from bar to bar to maintain the fluency of the melody while maintaining a common breath with the singer, maintaining uniform coordination in breath.

From the seventeenth bar, the rhythmic pattern of the right hand changes, using sixteenth notes, careful observation can find that the first note of the four sixteen notes is just the backbone of the vocal part, so we should focus on the first note when playing, from the perspective of motor anatomy, the strength of the little thumb is relatively weak, so when playing, you can use the way of turning the palm to give the little thumb strength, and emphasize the backbone tone, then the four sixteen notes should be played evenly, The pedals change according to the conversion of chords, and by the twenty-fifth bar, the emotions are progressive, the speed is slightly faster, the strength changes from *mp* to *mf*, the accompaniment texture is more octave chords and double tones, adding strength and color to the melody, and the left-hand part of the texture remains unchanged, to the 3rd3rd When the bar, the left and right hand octaves of the accompaniment texture are carried out in reverse, the theme melody is pushed up again, the octave at this time should be firm and decisive under the key, the pedal use should be distinguished and used according to the auditory sense of the player, in the original score, this part of the pedal is only marked with the first two beats, so when playing here, we must pay attention to the depth of pedal use, avoid dense notes and appear chaotic due to the excessive use of pedals, causing auditory discomfort, speed can be slightly compact, and the strength is gradually stronger. Playing coherently, highlighting the large lines and flow of the music sentences, in contrast with the theme of the previous part, the piano part should be consistent with the singer's singing part of the strength and emotional processing, in the same theme melody to produce contrast, to have a layered progressive effect, the combination of piano accompaniment and vocal music, more can the hero "Lin Sheng" to miss his hometown and relatives This theme image is portrayed vividly and vividly.

In the position of the fortieth bar, the score mark gradually weakens, and the melody of this part of the piano accompaniment is the same as that of the singing part, and the strength is lighter, and the forty-fifth bar is the same, starting from the forty-seventh bar, the speed should be slowed down again, indicating that the lyrical content of the previous part is temporarily over, but the strength should be strengthened accordingly, paving the way for the later allegro content part, starting from the forty-eighth bar, the speed is accelerated to 138 , the expression term is march, fighting ground, so when playing this part, in the small interlude to fully stimulate the mood of the singer, this part of the left hand is octave, the right hand is a column chord, with a point rhythm Type presentation, so when playing, we must pay attention to the neatness and elasticity of the chord under the key, focusing on the upper tone of the right hand chord, that is, the small thumb with the least strength, such a rhythm type is like imitating the tense atmosphere of war and smoke, at this time to emphasize the place of stress, highlight the sense of layering, the big arm and forearm include the wrist to relax, the arm abduction, the tip of the finger like an eagle's claw, the converged concentration of the lower key, the power is concentrated on a point of concentration of the fingertips, and then fall vertically with the help of the rebound force. To avoid wrist stiffness, the chord sound is silent, losing full acoustics, and when touching the keys, it is necessary to let the force pass from the soles of the feet through the back and then to the shoulders, and then from the shoulders through the arms and forearms to the fingertips. Starting from the seventy-eighth bar, the allegro part ends, the rhythm gradually slows down, paving the way for the climax of the music of the last two bars, from the beginning of the eighty-second bar to the ninetieth bar again the melody is repeated, although the melody and lyrics of the two places are the same, but according to the opera plot and the whole, although the two lyrics are the same, but the emotions contained in them will only be stronger and stronger, and when playing, they should be the same as the singer, a wave over a wave, the first time is an emotional expression, If the first time is to talk, then the second time is a firmer belief and commitment, and repetition is emphasis. At the end of the final part, the mood and intensity are stronger, at this time the breath of the player is synchronized with the singer, and the part of the tremolo is gradually strengthened from weak to the end of the *sff* with the singer.

3. The function and role of piano accompaniment art guidance

3.1. What is piano accompaniment art direction

The term piano accompaniment art direction first appeared in the West, meaning "Collaborative piano", it has a hundred years of history in foreign countries and has developed into a fairly mature profession, the earliest word was proposed by a pianist in the United States in the 1890s, when it was to emphasize that the piano had the same status as other instruments, and that art direction at that time contained a variety of functions, including piano accompaniment, analysis of musical works, The analysis of the song style and the orchestra conductor are the performance of the comprehensive ability of the collection, with a certain artistic height and the comprehensive ability of music. However, this concept did not have a long time to enter the country, although the word piano accompaniment appeared earlier, but it was limited to playing accompaniment to vocal singers, until 1998, China's Ministry of Culture held the first piano accompaniment art direction academic seminar, proposed the use of the term "piano accompaniment art direction", so "piano accompaniment art direction" officially became the official title. At the Third Piano Accompaniment Art Direction Seminar held by the Ministry of Culture in 2008, the systematic regulations required the characterization of the piano accompaniment art director as a profession, that is, the guidance of non-professional skills in vocal music, that is, in addition to the professional skills taught by the vocal teacher, the piano art director should do is to comprehensively guide the teaching of language and music, and finally present its results in the form of piano accompaniment. Since then, the profession of piano accompaniment art direction has taken shape at the beginning.

3.2. The ability and quality required for piano accompaniment art direction

Piano accompaniment art direction in China generally refers to vocal art direction, a complete and excellent work is inseparable from the tacit cooperation between the piano accompaniment and the singer, the vocal teacher teaches more of the correct vocal skills, and the processing of the song, accompaniment requires the art director to communicate and explain with the vocal singer, an excellent piano accompaniment art director needs to have a variety of abilities and qualities.

First of all, when we get a work, in order to make the work achieve a good effect, first of all, we need to have a comprehensive analysis of the work, after having a basic understanding of the work, and then cooperate with the singers, such as the song "Yimeng Mountain" that the author discussed, "Love Forever", first of all, we must have a certain understanding of this work, and even this national opera, the digital media era has a lot of information, we have more opportunities to understand various works, as participants in vocal singing works, Piano art director should better guide the vocal singer to integrate into the situation of the song and cooperate with the vocal singer to complete the interpretation of the work, only by understanding the deep meaning of the work and assisting the vocal singer to exert better ability and skill, can we better complete the second creation of the work and sublimate the musical work.

In addition, piano art guidance also needs to have a certain improvisational score playing ability and simple playing ability, because not all songs are equipped with a positive score, there are many folk songs in our country, such as mountain songs, minor keys, etc. There may be only a few lines of music left in some more remote places, as a piano accompaniment art director, there is almost no opportunity to choose the score, so what type must be able to play. Then there is the fact that an excellent and qualified piano accompaniment art director should exercise his ability to play on the spot and adapt to changes, because during the performance, there may be many uncontrollable factors, such as the score suddenly falling when playing, or the page number is turned wrong, so it is necessary for the art director to randomly arrange and improvise, after all, music as the art of time, if everyone stops, it will cause performance accidents.

In addition, as a piano accompaniment art director, good musical literacy is indispensable, including sight singing, harmony, song style, Chinese and Western music history, music aesthetics, etc., this is because only after the piano accompaniment art director understands these, can the vocal singer to explain and guide.

As a piano art director, to have a good ability to practice ear singing, when encountering difficult works, the singer's pitch may not be able to hold, and the singer himself may pay more attention to the technical problems of his own vocalization when singing, so that he has no time to take care of his own pitch, at this time, the art director needs to listen carefully to the singer's voice when playing the

accompaniment, and can accurately point out the problems.

Mastering one of the indispensable abilities to understand the correct way to sound, a good piano accompaniment art director, may not be good enough to sing, but must be able to hear whether the singer's voice is correct and scientific. In addition, the mastery of Chinese and Western music history theory knowledge is also indispensable, when playing the work, you can get the score to say which period of the work, what characteristics of the musical style, including the period of creation, the background of the composer's life, etc., the understanding of history can help us quickly grasp what kind of playing style this work generally needs, and accurately create the emotional atmosphere required by the singer through the accompaniment texture.

As a piano accompaniment art director, the learning of various languages is also quite important, Western art songs are rich and diverse, the language of each song is also different, so the most basic is to master the pronunciation and phonics of various national languages, otherwise when encountering foreign art songs, it will only be confused, not enough to understand how to guide others, if you just play accompaniment, it is not called art guidance in the true sense.

4. Synergy between the player and the singer

Piano accompaniment art direction is a role of equal status with vocal singers, in the past people always compared piano accompaniment and singers to red flowers and green leaves, status has the distinction of main and auxiliary, but in fact, this is a wrong cognition, the two should be a cooperative relationship, not who is who is an appendage, both are ultimately for the service of the work, in order to better interpret the work. The emotion and musical image contained in a vocal work should be a second-degree creation completed under the tacit cooperation and joint discussion of the two, and the high degree of cooperation between vocal singing and piano accompaniment will eventually achieve a win-win result.^[3]

In the song "Love Forever", it is necessary for the art director to understand the main content and meaning of this opera in advance, and has a guiding role in the singing of vocal singers in artistic expression, and analyzes it through harmony, song style, speed, dynamics, tonality, beat, emotion, pitch and other aspects. For example, at the beginning of "Love Forever", as soon as the prelude is played, the singer must enter the state in an instant, including paying attention to the first note of the vocal singer to show the head of the first note. In the specific practice, the author found that the biting word is very important for vocal singing, as well as the use of breath, for example, in the first part, although the beat on the score is full and complete, but when it comes to singing, there is no need to sing too full, that is, the breath does not have to give too much, the first part of the singing once "too strong", then the content of the back allegro part and the climax part will not have the strength to play well, because the song is difficult to sing, so it should use a kind of ingenuity to use flexibly.

In the thirty-sixth bar, the "cloud" in "Just let the clouds spread out", that is, the "mi" and "s ol" in the treble area, these two tones are easy to sing too heavy and unnatural, of course, this is a transitional node in the national tenor transposition area, so in the place where the pronunciation is more difficult, it is necessary to propose it, slowly adjust the singing state, and find a feasible solution.

In the Allegro section, "I have heard the trumpet sound, you will see the flag flying" Pay special attention to the jump mark marked under the note, and the sound should be crisp and decisive, so that the tone is constantly out of breath. In the final ending part, the accompaniment is a tremolo, the melody is brilliant, and the accompaniment ends in sync with the singing.

5. Conclusion

Since the development of national opera, many works have emerged in China, but high-quality national opera is rare, "Yimeng Mountain" this opera melody is beautiful, the lyrics are catchy, directly hit people's hearts, although the lyrics are simple, but full of poetry, in the Chinese national opera, excellent national tenor singing segments are not much, "Love Forever" is one of them, this work is extremely dramatic tension, the melody is beautiful and beautiful, the emotions contained are full and sincere.

The direction of piano art direction has only been well known in recent years, and to break the phenomenon that art direction is simply playing accompaniment, we need to work together. As a student of piano art direction in colleges and universities, with the help of his own practice from the

background of the work to the accompaniment of the weave to the cooperation with the vocal singer to analyze, try his best to work with the singer to interpret a work, I hope that this paper can bring some reference significance to graduate students in the same direction, and also hope that more people can attach importance to the cultivation of talents in the professional direction of piano accompaniment art direction, and make a modest contribution to the development of Chinese vocal music and Chinese national opera.

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