

Exploration of Cultural Factors Influencing the Singing Style of Lu Opera

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Abstract: Lu Opera is a local traditional drama in Anhui Province, which was officially approved by the State Council to be included in the first batch of national intangible cultural heritage list in 2006. Lu opera preserves rich original cultural heritage and, with the perseverance and efforts of Lu opera artists throughout history, integrates the characteristics of various relevant arts, showcasing unique historical and cultural value. The study focuses on the cultural factors that influence the singing style of Lu Opera, deeply analyzes the origin and development of Lu Opera, and explores how these factors shape the singing style of Lu Opera from multiple dimensions such as regional ecological culture, economic ecological culture, local folk culture, red revolution culture, and ethical education culture. Research results denote that the singing style of Lu opera is influenced by various cultural factors. The regional ecological culture has shaped the natural expression of Lu opera, the economic ecological culture has influenced the development of its artistic form, the local folk culture has endowed Lu opera with unique regional characteristics, the red revolutionary culture has injected a distinct spirit of the times into Lu opera, and the ethical education culture has deepened the moral connotation of Lu opera. This study not only reveals the diversity and complexity of the singing styles of Lu opera, but also provides theoretical support and practical guidance for the protection and inheritance of this national intangible cultural heritage.

Keywords: Linguistics; Lu Opera; Music for Voices in a Chinese Opera; Singing Style; Cultural Factor

1. INTRODUCTION

In the rich and colorful art painting of Anhui opera, Lu Opera stands out with its distinct regional characteristics and profound local sentiment. It is rooted in the land of Luzhou in central Anhui, depicting the ups and downs of people's lives, and is therefore named Lu Opera (Shevtsova, 2023). Lu Opera, formerly known as Daoqi Opera or Xiaodao Opera, is like a resilient and simple opera flower on the Jianghuai Plain. Since its inception, it has been melodiously sung in fields, villages, streets, and neighborhoods, providing spiritual comfort to the hardworking people on this land. Although the exact origin of Lu Opera is difficult to verify, according to existing literature records, it was roughly conceived during the

Jiaqing and Daoguang periods of the Qing Dynasty. However, there are different opinions on its origin. The mainstream view is that it originated in the Dabie Mountains in western Anhui and southern Henan, where mountain songs and folk songs are abundant, and folk arts such as flower drums, ground lamp on stilts, and Tiaohualan have a long history, providing fertile soil for the germination of Lu Opera (Müller et al., 2021). In the early days of Lu Opera, farmers and small artisans were the main actors. They worked hard in the busy farming season and performed on stage in their leisure time, gradually forming a professional theater troupe. However, the scale was relatively small, mostly consisting of male actors with multiple roles, accompanied by gongs and drums. The singing style was mainly floral and minor tunes, with one play and one song (Xie, 2021). With the increasing maturity of Lu Opera art, it began to enter the urban stage, and the repertoire developed from simple second and third small plays to large plays and connected main plays. The cast also expanded accordingly, and the singing style became more diverse from floral and mixed tones to various styles such as Erliang, Hanqiang, and Sanqi. The profession became increasingly complete (Krasylina, 2021). The popularity of Lu Opera is widespread, from Lu'an and Huoshan in western Anhui, to Huainan, Hefei, Chaohu, and Wuwei in central Anhui, and to Wuhu, Dangtu, Quanjiao, and other places in southeastern Anhui. In the long-term dissemination process, Lu Opera has gradually formed three distinct schools with their own characteristics influenced by various languages, dances, folk music, and audience aesthetics (Li & Damdindorj, 2024). The singing style of Lu Opera can be divided into two categories: main tone and flower tune. The main tone is mostly used for the main play and the opera, which can both narrate and express emotions, suitable for expressing complex emotions. floral tune, on the other hand, is mostly a folk tune that is light and cheerful, often used in small plays. The performance of Lu Opera has a strong local flavor, especially the floral opera. The singing style is derived from folk songs, and the dance is lively and lively while singing. The singing style of Lu Opera is diverse, and there are often auxiliary tunes when the opera falls off the stage. It is sung in unison throughout the stage, known as the "Yaotai". In the early days, the performance form of Lu Opera was relatively simple, mostly combining local minor tunes with folk dances. The movements were not closely related to the plot, and the performances were mostly based on stage performances. The dialogue was often improvised (Ye, 2022). After the establishment of the People's Republic of China, Lu Opera underwent significant reforms in performing arts and other aspects. Lu Opera has

strong absorption and inclusiveness. Its singing style integrates elements of local folk songs, mountain songs, love songs, and Macheng's "Gaoqiang". The performance techniques are borrowed from the "Huagu Opera", "Duangong Opera", "Haizi Opera" and other performances in eastern Hubei. Many plays also incorporate religious and cultural elements such as Buddhism and Taoism. Therefore, Lu opera has profound cultural value (Dai et al., 2023). Starting from multiple dimensions such as regional ecological culture, economic ecological culture, local folk culture, red revolutionary culture, and ethical education culture, this study aims to explore in depth the cultural factors that influence the singing style of Lu opera, to provide useful references and inspirations for promoting the inheritance and development of Lu Opera art and enriching the theoretical research of Chinese opera art.

2. OVERVIEW OF THE DEVELOPMENT OF LU OPERA

The origin of Lu Opera can be traced back to the popular art of Menge in ancient Luzhou Prefecture. The origin of Menge can be traced back to ancient times, and it is generally believed that they were performed during the Spring Festival, so Menges are also called "gongs and drums books" (Apter, 1989). According to the differences in lyrics, Menges are divided into categories such as labor songs, love songs, life songs, and ritual songs. In terms of artistic expression techniques, Menge employs techniques such as metaphor, exaggeration, description, and contrast (Manulkina, 2021). Menges and Lu Opera are both traditional local art forms in Anhui Province, with a strong local flavor and characteristics (Liu, 2023). The lyrics of Menges usually revolve around themes such as family life, labor production, and folk legends. The melody is simple, the rhythm is lively, and it is easy to sing. Lu Opera, on the other hand, is deeply loved by the local people due to its simple yet lively performance style. With the widespread dissemination of Lu Opera in Anhui province, some scholars believe that Lu Opera may have originated from the folk art of Menges. Some scholars believe that Lu Opera originated from folk songs in the Dabie Mountains area and gradually evolved into an art form after absorbing the essence of Hubei Flower Drum Opera (Loo & Deng, 2024). Dabie Mountain folk songs are traditional music popular in the Lu'an City area of Anhui Province, and are one of the national intangible cultural heritages (Zhang et al., 2024). The singing style of modern Lu Opera shows significant similarities with the melody of Dabie Mountain folk songs, and

the early main tone of Lu Opera was deeply influenced by the core melody of Dabie Mountain folk songs. Therefore, some scholars closely link the origin of Lu Opera with Dabie Mountain folk songs. Until May 2006, Lu Opera was approved by the State Council as one of the first batch of national intangible cultural heritages. In the traditional repertoire, vocal styles, and musical instruments of Anhui West Lu Opera, many valuable original cultural heritages such as Dabie Mountain folk songs were stored. Through the efforts of generations of Lu Opera practitioners to uphold struggle, many sisters' artistic characteristics were absorbed in the inheritance and development. Through innovation, Wanxi Lu Opera inherits the essence of traditional Lu Opera, integrates the advantages of other operas, and forms its own unique artistic style, which has certain historical value, cultural value, dramatic value, and unique artistic value. However, under the combined influence of multiple factors such as contemporary mainstream cultural content, communication media, and regional aesthetic preferences, the development trend of Lu Opera seems to be in a stagnant state.

3. REGIONAL ECOLOGICAL CULTURE: SHAPING THE NATURAL EXPRESSION OF LU OPERA SINGING STYLE

Dana, a famous literary theorist and historian of the 19th century in France, and the founder of the historical and cultural school, first proposed the three element theory of "race, era, and environment" in his book "Philosophy of Art", and believed that different regions would have a profound impact on artistic expression. Lu Opera, as a form of traditional Chinese opera with profound local characteristics, has undergone extensive integration and interaction with the geographical environment, customs, language, phonetics, and regional culture of various regions during its long-term mobile performance process (Bombola & Turner, 2022). Cross regional cultural exchanges have led to the gradual formation of diverse artistic styles in the development of Lu Opera. Based on differences in geographical features, Lu Opera has gradually differentiated into four distinct regional schools: East, Central, West, and North (Yicong, 2022). However, with the passage of time and changes in social culture, the West Road and North Road schools gradually converged in artistic style and performance form, and were therefore uniformly classified as the West Road school. The final classification of Lu Opera genres based on geographical location can be divided into three major categories: West

Road, Middle Road, and East Road.

3.1 Anhui West Lu Opera-A Tenacious Spirit and Style

Wanxi Lu Opera, also known as Xilu Lu Opera, is a local opera form widely spread in the western region of Anhui Province. Its dissemination core is located in Lu'an City and radiates to surrounding areas such as Huoshan County, Hubei Province, and Henan Province. Anhui West Lu Opera is known for its rough and high pitched singing style, with melodic lines jumping, rich decorative elements, and frequent use of falsetto techniques, showcasing distinct mountain music characteristics. Therefore, it is vividly referred to as the "mountain tune". The western Anhui region is located at the border of three provinces, with mountainous terrain and relatively closed transportation conditions. Therefore, the Lu Opera troupe is mostly limited to touring between mountainous towns, with few long-distance migrations. In this geographical and ecological cultural context, the powerful Central Plains culture and local culture blend together, promoting the singing style of Anhui West Lu Opera to be close to high pitched and passionate mountain songs, forming a sharp contrast with the lyrical delicacy of Hefei Lu Opera and the gentle delicacy of Anhui East Lu Opera (Xiaoyu & Dongxing, 2023). Although the singing style of Anhui West Lu Opera is rough and high pitched, full of natural and simple charm, it still maintains its unique artistic style when compared with other forms of opera such as Huaibei Bangzi in the province, containing a melancholic and beautiful emotional tone. The frequent occurrence of natural disasters in the western Anhui region has led to difficult living conditions for the people. The singing style of Anhui Lu Opera deeply reflects this harsh natural environment and social reality, while also conveying the local people's deep longing for a better life and their indomitable spirit in the face of adversity (Green, 2021).

3.2 Hefei Lu Opera-Easy to Understand Lyrics

Hefei Lu Opera, also known as Zhonglu Lu Opera, has a significant cultural influence, and the surrounding administrative regions such as Feidong, Changfeng, and Lujiang are deeply influenced by it. Hefei and its adjacent areas are located in the Jianghuai watershed, which is the intersection of the two major water systems of the Yangtze River and the Huai River. In history, it has been frequently affected by droughts and floods, and is often designated as a key area for flood discharge and storage. The frequent occurrence of natural disasters has become the norm (Bin,

2022). In the context of agricultural society's dependence on water resources, due to the insufficient construction of water conservancy infrastructure, local farmers have long been trapped in poverty and have weak disaster resistance capabilities. They are often forced to leave their homes due to famine caused by natural disasters. Due to traffic restrictions at the time, although the population flow in Hefei was relatively active, most people's migration activities were still limited to the Hefei area, forming a relatively closed wandering lifestyle (Ye, 2022). This social phenomenon is vividly reflected in the lyrics of "Fengyang Flower Drum", which say "Shuo Fengyang, Dao Fengyang, nine years of famine in ten years". This work truly reflects the harsh reality of frequent natural disasters in the Hefei area. In this historical and social context, the singing style of Hefei Lu Opera exhibits a unique artistic style, which is different from both the rough and unrestrained style of Anhui Lu Opera and the delicate and gentle style of Anhui Lu Opera. Instead, it cleverly lies between the two, seeking a balance in artistic expression. Hefei Lu Opera excels in narrative and lyrical expression, with the core of the "Erliang" and "Hanqiang" in the floral tune, and the enunciation is clear and fluent, as if passionately narrating the suffering experiences of the local people. With the passage of time, Hefei Lu Opera gradually moved out of the countryside and entered medium to large cities for performances. To meet the aesthetic needs of urban audiences and the changing trends of the times, Hefei Lu Opera has undergone corresponding reforms while retaining the essence of tradition. Hefei Lu Opera has reduced the use of interlingual characters and emphasized the accessibility of lyrics, abandoning traditional dialects and dialects to enhance the audience's viewing experience and acceptance (Preston, 2023).

3.3 Anhui East Lu Opera-Grand and Realistic Singing Form

Anhui East Lu Opera, also known as Donglu Lu Opera, has influenced surrounding areas such as Hanshan, Nanling, and Dangtu (Chen, 2023). Anhui East Lu Opera is deeply influenced by Jiangnan culture, and its singing style presents delicate and soft characteristics. The accompanying music is gentle and fresh, full of rich Jiangnan charm, and is therefore known as the "water style". For a long time, the Anhui Eastern Lu Opera has been widely spread in the northern and southern regions of the Yangtze River, maintaining close exchanges and cooperation with traditional Chinese opera genres such as Huizhou, Beijing, and Yangzhou, and frequently engaging in artistic practices of performing together on the same stage. During this process, Anhui East Lu Opera actively incorporated

excellent elements from Peking Opera, Yue Opera, and other theatrical genres in terms of performance paradigm, makeup design, props and costumes, achieving mutual learning and integration in art. The performance activities of Anhui Eastern Lu Opera mainly take place in Lujiang County in central Anhui, large areas along the Yangtze River in western Anhui, and some areas in Jiangnan. Due to the general preference of people in the Jiangnan region for soft and delicate forms of artistic expression, Anhui Eastern Lu Opera also pays more attention to soft and smooth singing styles, avoiding overly rough singing styles. In the process of development, Lu Opera in eastern Anhui has constantly absorbed the essence of other opera arts and formed a unique style. When performing in Jiangnan cities, Anhui East Lu Opera also pays attention to absorbing local cultural elements and opera artistic characteristics, integrating them into the original singing style and performance, making Lu Opera more distinctive and culturally rich in Jiangnan cities. In the early days, Anhui Eastern Lu Opera was accompanied by gongs and drums, and gradually evolved to use instruments such as sanxian for accompaniment. Stage art design and performance presentation also gradually broke away from the limitations of simplicity and virtuality, and developed towards a grand and realistic direction. The transformation of the singing style of Anhui East Lu Opera not only reflects the evolution of the artistic style of Anhui East Lu Opera itself, but also profoundly reflects the profound influence of different social and cultural environments and regional characteristics on the art of Lu Opera.

3.4 Floral Tune Minor-Simple and Vivid Style

Lu Opera floral tune belongs to the category of Qupai style, with each floral tune corresponding to an independent Qupai. The musical composition of Lu Opera's floral tune mainly revolves around the national pentatonic mode, with the Yu and Shang modes being particularly prominent and occupying a dominant position. Especially the melodious and slightly melancholic melody of the Yu mode occupies a great proportion in the floral genre of Lu Opera art, becoming an important symbol of the musical characteristics of Lu Opera. Floral tune is mostly a folk song minor tune, commonly used in the San Xiaoxi, lively and healthy, with more than 40 types, most of which are dedicated to special plays. Tracing back to the origin of Lu Opera's floral tune, it did not come out of thin air, but gradually developed and evolved from the rich and colorful folk songs and tunes. Folk songs and tunes are deeply influenced by the local environment, like a mirror reflecting the customs and traditions of

different regions (van Doorn, 2021). For example, the song "Zheng Jinghong" originated from the western mountainous area of Anhui Province has a high and passionate melody, soaring into the sky, as if it resonates perfectly with the towering mountains and steep terrain of the mountainous region, showcasing the indomitable and bold character traits of the people in the mountainous area. While inheriting the unique charm of folk tunes and minor tunes, Lu Opera floral tune cleverly integrates its own artistic language, which not only preserves the simplicity and vividness of tunes and minor tunes, but also develops distinct regional characteristics on this basis (Güngör et al., 2021). The unique regional characteristics are not only an artistic representation of the natural environment and social style of the location where Lu Opera is performed, but also the source of vitality for Lu Opera art. They can enable Lu Opera's floral tune to accurately reflect the emotional world and aesthetic pursuit of the local people when interpreting different stories and expressing diverse emotions, making Lu Opera art a vivid regional cultural business card, deeply imprinted in the hearts of the audience.

4. ECONOMIC ECOLOGICAL CULTURE: PROMOTING THE DEVELOPMENT OF THE SINGING STYLE AND FORM OF LU OPERA

Economic ecological culture is developed and evolved on the basis of regional ecological culture. For Lu Opera, its formation and development are closely related to the economic and ecological culture of the agricultural era. The economic and ecological culture provided the material foundation for Lu Opera and profoundly influenced its singing style. Lu Opera was born in the agricultural era, and the natural economic background dominated by agricultural production determined the singing style of Lu Opera. The agricultural economy has preserved a large number of elements from the agricultural era in the singing style of Lu Opera. Taking the example of Lu Opera "every cloud has a silver lining", this work, as a large-scale modern Lu Opera with the theme of rural revitalization, deeply reflects the influence of economic ecology on the singing style and content of Lu Opera. The drama is based on real characters and events from local rural areas in Changfeng County, Anhui Province. It tells the touching story of the villagers of Daliu Village, led by grassroots Communist Party member Qiao Yun, who, with the care and support of the "village committee", go through hardships and ultimately achieve common prosperity. This work showcases the vivid images of grassroots Communist

Party members in the new era, and through vivid plot and singing, conveys the longing and pursuit of farmers for a better life. From a cultural perspective, the success of the Lu Opera work "every cloud has a silver lining" lies in its artistic expression, which deeply reflects the changes in the spiritual outlook and values of farmers during the transition from agricultural economy to modern agriculture. This change affects the singing style and style of Lu Opera, while also promoting its content to be closer to reality and reflect the times. Therefore, it can be said that the combined effect of economic ecology and culture has shaped the unique artistic charm and stylistic features of Lu Opera. Lu Opera originated in the Dabie Mountains region, where there is a diverse variety of agricultural planting varieties. Tea trees are the main economic source of the Dabie Mountains region, thus giving it a long history of tea economy. The economic foundation is the determining force and ultimate reason for the development of art. Although other forms of social art such as politics, religion, philosophy, and morality have significant impacts on the development of art, these intermediate links are also constrained by economic foundations, and economic factors play a decisive role behind them. So the tea economy has a profound impact on the singing style of Lu Opera, and the commonly used musical form of Lu Opera floral tune, "Caicha Diao," was born as a result. The origin of "Caicha Diao" can be traced back to the formation process of Lu Opera. Lu Opera developed on the basis of mountain songs, Menges, folk flower basket dances, and flower drum lantern dances in the Dabie Mountains area of western Anhui. Early Lu Opera performances were simple in form, usually consisting of two actresses and a clown. The content of the performances was mostly comedies that reflected fragments of life, performed in a tea picking style, usually with a group of singers and no orchestral accompaniment. The position and role of tea picking tune in Lu Opera are very important. It is not only an important singing style in Lu Opera, but also reflects the local cultural characteristics and folk customs. The melody of the "Caicha Diao" is beautiful and the lyrics are vivid, often used to express the aspirations and praises of the working people for a better life, reflecting the economy, ecology, and culture.

5. LOCAL FOLK CULTURE: HIGHLIGHTING THE FOLK CHARACTERISTICS OF LU OPERA SINGING STYLE

Local folk culture refers to the collective term for folk customs, habits, and local culture. The unique and distinctive folk culture in Anhui region

has profoundly influenced the singing style of Lu Opera, making it a prominent symbol of Lu Opera culture. Local folk activities carry rich local culture. As a cultural province in southeastern China, Anhui Province has a rich and colorful local customs and folk activities, which are inherited through the art of Lu Opera (Beghelli, 2021). Taking the classic work of Lu Opera "San Gan (One)" as an example, the drama vividly portrays the legendary story of Wang Sanjie throwing colored balls and San Gan, and deeply demonstrates the exquisite skills of Lu Opera in narrative and character shaping. The scene of Wang Sanjie throwing colored balls is one of the highlights of the play and also an artistic representation of ancient marriage customs. Through this scene, the audience can glimpse the autonomy and romantic feelings of ancient women when choosing a partner. At the same time, the unique melodious and graceful melody, as well as the delicate and rich emotional expression of Lu Opera, render this scene both solemn and graceful, making people feel as if they have traveled through time and space, experiencing the grand mate selection ceremony. In addition, the plot of "San Gan" in the drama further demonstrates Wang Sanjie's resilience and wisdom in the face of adversity. This plot is not only a test of the actors' acting skills, but also requires Lu Opera to make corresponding adjustments in the tone and singing to match the ups and downs of the characters' emotions. Under the performance of Lu Opera, every "Gan" of Wang Sanjie is accompanied by the acceleration of music rhythm and the enhancement of emotional tension, making the whole story gripping and deeply reflecting the uniqueness of Lu Opera in depicting the conflict between characters' inner world and drama. Folk culture is the fertile soil for the formation of the singing style of Lu Opera, endowing it with the warmth of life and an important source of artistic charm. Taking "Playing Cards" as an example, this work reflects the folk custom of playing cards in western Anhui, and cleverly integrates the deeply rooted local cultural life scenes into the performance of Lu Opera. The cultural element of playing cards brings the singing and performance of Lu Opera closer to the daily lives of the people, while also strengthening its unique regional characteristics. The singing style of Lu Opera, especially the floral tune, is mostly composed of folk songs and small tunes. They are easy and lively, often used in small plays, which are closely related to local folk stories and customs. The integration of the content in "Playing Cards" makes Lu Opera not only an audio-visual art, but also a life art. It allows the audience to appreciate it while also feeling the familiar local atmosphere and cultural identity. The integration of folk culture and high art makes the singing style of Lu Opera in line with the emotions of the people, which can enhance

the emotional resonance of the audience. The diversity and vividness of the singing style of Lu Opera stem from the rich and diverse folk cultural elements, which not only diversify the singing style of Lu Opera, but also inject new vitality into its inheritance and development. Through in-depth exploration and artistic expression of folk culture, Lu Opera has been able to continue to inherit and develop in modern society, becoming a cultural bridge connecting the past and present.

6. RED REVOLUTION CULTURE: INCORPORATING THE SINGING STYLE OF LU OPERA AND THE SPIRIT OF THE TIMES

Red revolution culture is one of the core characteristics of the cultural composition of Lu Opera. As a revolutionary old area with a long history, Anhui Province has deeply rooted its red revolutionary culture in local culture, becoming the most eye-catching part of the local culture. After the outbreak of the Xinhai Revolution in 1911, the western Anhui region was also impacted by revolutionary ideas. Some intellectuals and young students began to accept democratic and scientific ideas and participated in activities to overthrow Qing Dynasty rule. In the late Qing Dynasty, there were also some peasant uprisings in the western Anhui region, which were mostly caused by heavy taxes and feudal exploitation. Although these uprisings were relatively small in scale, they reflected the dissatisfaction and resistance of grassroots people towards feudal rule (Bourceanu, 2022). Many revolutionary red figures have emerged in the Anhui region, and their deeds and spirit have had a profound impact on future generations. For example, Wang Xiaochuan, the former head of the propaganda department of the Red 30th Army, aspired to serve the country from a young age. After joining the revolution, he bravely fought against feudal warlords. During the Long March of the Red Army and the battles of the Western Route Army, he experienced difficulties and dangers, and died nine times in his lifetime. After the establishment of the People's Republic of China, he held multiple important positions and made tremendous contributions to the revolution and construction of our country. In addition to Wang Xiaochuan, there are many other revolutionary red figures in Anhui region, such as Fang Zhimin, Shu Chuanxian, etc. Their deeds and spirit have also had a significant impact on local operas such as Lu Opera, inspiring future generations to continue moving forward. After the founding of the People's Republic of China, Lu Opera artists actively responded to the call

of the times and created a large number of outstanding Lu Opera works on the theme of the Red Revolution, such as "The sisters of King Kong Platform", "Cheng Hongmei", and "The Army Passes the East of the Yangtze River from Then On". These works recorded the true revolutionary history and laid the red tone for the singing style of Lu Opera. The influence of the Red Revolution culture on the singing style of Lu Opera is mainly reflected in two aspects. On the one hand, the Red Revolution deepened the thematic content of the singing style of Lu Opera, which incorporated a large amount of content reflecting revolutionary struggles. The addition of revolutionary struggle content has made the singing style of Lu Opera profound and passionate, which can deeply express the people's admiration for heroes and their remembrance of history. In addition, the heroism and spirit of sacrifice in the red revolutionary culture enable the singing style of Lu Opera to express profound and rich emotions, better conveying the tragedy and perseverance of the people in the revolutionary struggle. On the other hand, the Red Revolution enriched the emotional expression of the singing style in Lu Opera. When depicting revolutionary themes, Lu Opera emphasizes inner drama in its singing style and performance style, making the characters' images full and three-dimensional. For example, the Lu Opera "Mom", adapted from revolutionary facts in the Dabie Mountains, directly uses the Dabie Mountains in Anhui Province as the material location, telling the story of an ordinary village girl who provides shelter and raises the orphans of Red Army soldiers during the Red Army's withdrawal from the Dabie Mountain base. This work not only showcases strong dramatic conflicts and superb structural techniques, but also portrays characters of the same type in drama from the profound concept that "the people are the mother of revolutionary war". It can be seen that the heroism and sacrifice spirit in the red revolutionary culture make the singing style of Lu Opera rich and profound in expressing emotions, while also embodying the eternal and unchanging spirit of the times.

7. ETHICAL EDUCATION CULTURE: ENDOWING THE SINGING STYLE AND MORAL CONNOTATION OF LU OPERA

The core essence of excellent traditional Chinese culture and the essence of Chinese civilization lies in the principle of 'using literature to convey messages and culture to cultivate people'. In the creation of traditional Chinese opera art, many operas shoulder the social responsibility of

changing customs and guiding people towards goodness by showcasing the connotation of ethics and morality. As one of the traditional Chinese opera genres, Lu Opera has carried the mission of ethical education since its inception. Ethical education culture not only shapes the unique artistic charm of Lu Opera, but also deeply penetrates people's hearts through the interpretation of singing style, playing an important role in moral education (Weekly, 2023). The ethical concepts in Lu Opera deeply influence its singing style, mainly reflected in two aspects: family harmony and loyalty to the monarch. In terms of family harmony, a large number of plays in Lu Opera's floral tune Xiaoju showcase the harmonious coexistence between mother-in-law, daughter-in-law, sister-in-law, and sister-in-law in a humorous and witty way. The emphasis on family ethics is vividly reflected in the singing style of Lu Opera. The actors convey the warmth and harmony of their families to the audience through delicate and meticulous singing, making the singing style of Lu Opera full of a strong sense of life and family affection. This singing style not only reflects the universal pursuit of family harmony in traditional Chinese society, but also guides the audience to establish correct family ethics, thereby constantly influencing their behavior and values. In terms of loyalty to the monarch, the singing style of Lu Opera and other historical plays is more solemn and profound, such as "Qin Xuemei", which conveys the spirit of loyalty to the country and the nation by showcasing the loyalty and sacrifice of historical figures. During their performances, actors vividly showcase the inner world and emotional fluctuations of historical figures through their rising and falling tones, creating a tragic and sublime beauty in the singing style of Lu Opera. The singing style based on the concept of loyalty to the monarch can make the audience truly feel the loyalty and sacrifice of historical figures, and inspire the audience's love and admiration for the country and the nation. After the establishment of the People's Republic of China, the establishment of a new political system and social structure, as well as the promotion of socialist core values, enhanced the function of ethical education in Lu Opera. For example, the Lu Opera "Xinyi Family" set in Dayi Community, Baohe District, Hefei City, is based on the touching story of Zhang Renqiang and Zhang Renxiu, the "Chinese good people" in Lu'an City, who voluntarily took on the debt for their deceased brother. This story, through the traditional art form of Lu Opera, allows the audience to deeply appreciate the importance of integrity and responsibility, and thus receive enlightenment and education in their hearts. In terms of singing style, Lu Opera artists pay attention to the combination of artistic and educational elements. Through innovative singing methods and

techniques, they integrate moral education into the singing style, making the singing style of Lu Opera both artistic and educational, and achieving good social response. Under the influence of ethical education and culture, the singing style of Lu Opera has gradually formed a unique style that has both rich local characteristics and moral education significance. It not only allows the audience to receive moral education while enjoying Lu Opera, but also inspires their longing and pursuit of beautiful moral qualities through artistic appeal. When performing Lu Opera, actors pay attention to the melodic beauty and emotional expression of the singing style, while integrating ethical and moral concepts into it. Through vivid singing and performance, they convey traditional Chinese virtues such as respecting the elderly and loving the young, honesty and trustworthiness, diligence and kindness to the audience. During the process of appreciating Lu Opera, the audience can feel the charm of art through its unique singing style, and then receive ethical and moral education unconsciously, improving their own moral level.

8. CONCLUSION

It is precisely because of the distinctive characteristics of the tone in Lu Opera art that it has distinct aesthetic features and aesthetics, which makes it one of the national intangible cultural heritages. From the perspective of regional ecological culture, the natural expressive power of the singing style of Lu Opera has been actively shaped. Specifically, the Anhui West Lu Opera showcases a tenacious spirit and style. Hefei Lu Opera is known for its easy to understand lyrics. The Anhui East Lu Opera, through its grand and realistic singing style, embodies the unique charm of regional culture; And the floral tune minor adds diversity to Lu Opera with its simple and vivid style. The economic, ecological, and cultural factors have played a driving role in the development of the singing style of Lu Opera. Taking the tea picking tune as an example, its beautiful melody and vivid lyrics not only express the aspirations and praises of the working people for a better life, but also deeply reflect the connotation of economic, ecological and cultural aspects. The local folk culture has highlighted the folk characteristics of the singing style of Lu Opera. Through in-depth exploration and artistic expression of folk culture, Lu Opera has been able to continue to inherit and develop in modern society, becoming a cultural bridge connecting the past and present, showcasing rich regional cultural colors. The red revolution culture also infused the spirit of the times into

the singing style of Lu Opera. Lu Opera incorporates heroism and sacrifice spirit from the red revolutionary culture in expressing emotions, making the singing rich and profound, and better conveying the tragedy and perseverance of the people in the revolutionary struggle. Ethical education culture has also endowed the singing style of Lu Opera with moral connotations. Lu Opera, through vivid singing and performance, conveys traditional Chinese virtues such as respecting the elderly and loving the young, honesty and trustworthiness, diligence and kindness to the audience, playing a positive role in social education. In summary, factors such as regional ecological culture, economic ecological culture, local folk culture, red revolutionary culture, and ethical education culture have jointly influenced the formation and development of the singing style of Lu Opera, giving it unique artistic charm and cultural value.

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