

# The Spirit of Salt Industry Sustainedly--on the Salt Culture in the Opera of “Salt God”

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**ABSTRACT.** *“Salt God” is a large-scale original national opera in Zigong. The drama sings hard and hard work, and the theme of hard work and wealth is in line with the current era of entrepreneurial innovation and innovation. It is a positive and inspirational trend. opera. This article will analyze the music singing elements and salt culture in the opera of “Salt God”. Based on the brief explanation of the opera of “Salt God”, this paper analyzes the characteristics of the musical singing elements in the opera and explores the opera. The national spirit embodied in salt culture.*

**KEYWORDS:** *salt work spirit; “salt god”; Salt culture*

## 1. Introduction

Since China's reform and opening up, China's traditional national operas are facing the impact and challenges of modern pop music and foreign Western operas, especially local operas that can reflect local culture. In China, there are many studies on national operas, and the study of local operas about salt culture is very rare. In the process of creating opera, “Salt God”, which can combine the salt culture of Zigong's native culture with the background of the times, is on the national stage. Therefore, this article explores the music singing elements and salt culture in Salt God.

## 2. Overview of Salt God

“Salt God” is a large-scale original national opera in Zigong, and it is a key support project of “Chinese National Opera Inheritance and Development Project”. The opera tells about the salt wells of the famous salt merchant Yan Fengshan Hall in the self-flowing wells. The salt wells in the fire-fighting brine suddenly disappeared[1], facing the dilemma of the family and the daughters and the marriage of the daughters. In desperation, they proposed to “seek the wells” and finally men and women. After ten years of hardship, the protagonist finally had a successful ending in the salt mine. The drama sings the hard work, the theme of hard work and wealth, in line with the current era of entrepreneurial innovation, and the pace of the

times, is a positive and inspirational opera.

### **3. Salt Field Regional Music Culture**

#### ***3.1 Salt Field Music Culture Characteristics Formation***

The production of salt field music is formed in the process of irreversible social history, full of nationality in specific history and regional culture. The nationality is “a community of people who have a common language, a common territory, a common economic culture, and a stable psychological quality that is formed in the common culture.” Salt field music is based on the commonality of “salt culture” in ethnic regions. The art form based on it has the most stable common elements of ethnic regional culture: language, customs, cultural psychological structure, etc., and the most characteristic of the regional cultural characteristics of the salt field. The salt field music has the style of “the musical works related to the nationality of the region” and the “regional aesthetic bias”. “There are relatively stable national characteristics in the social history category, reflecting the development and changes of the art in this region. “. In the agricultural society of the inland areas of southwest China, in the early days of the formation of “salt capitalism”, the hard labor of salt workers was rare in human history[2]. The “capitalism” system produced under this agricultural background has unique social and historical characteristics, and these characteristics show its unique stable regional characteristics.

#### ***3.2 The Fusion of Salt Field Music Culture in “Salt God”***

Some of the music presented in the opera evolved from salt music. Salt field music is an art form based on the commonality of “salt culture” in ethnic regions. It has the most stable common elements of ethnic regional culture: language, customs, cultural psychological structure, etc[3]., and the most characteristic of regional cultural characteristics of salt fields. The salt field music has the “style of music works related to nationality” and “regional aesthetic bias”. “There are relatively stable national characteristics in the category of social history, which reflects the development and changes of art in this region.” For thousands of years, the hard-working Zigong salt work, in the hard work of salt and salt transport, sang the rough and high-pitched salt field music, which has made the unique scenery in the salt industry labor. Today, the production methods of the salt field have undergone earth-shaking changes. After completing its historical mission, the salt field music is gradually becoming the eternal singer. It is extremely urgent to save the salt field music and promote and inherit this folk art form. Inheriting and protecting the precious cultural heritage of salt field music is the responsibility of Yandu musicians. The salt field music should be passed down. In addition to research and protection, it is necessary to explore the new performance form and inheritance method of Yangong. On the one hand, it requires the strong support of the relevant departments. On the other hand, the saltworks itself has to change and become more modern and fashionable. Only by solving the problem of performance and letting it connect with

the market, so that more young people like this thing, salt field music can be better promoted and passed on. "Salt God" moved the salt field music to the stage under the traditional music mode, and inherited and promoted the salt field music and salt culture of Zigong in a novel way.

#### **4. Analysis of the Characteristics of Singing Music Elements in the Opera of "Salt God"**

This opera is about the opera of the salt wells and the salt workers. Therefore, the saltworks are everywhere in the opera. For example, the well-drilled version of the worker's work scene, such as the theme of the male protagonist Mei Zelang who has been refining the salt workman's work, the singer of the salt sister's singer "I believe you" 'the magical story spreads through the ages' and so on[4]. The singer of the salt-worker in the workshop under the crane is the most typical of the singer of the old salt work, the singer of the singer, the melody is euphemistic, the resentment is long, and the salt is displayed. The working scenes of the workers in the wells year after year, day and night, reflecting the beautiful wishes of the salt-field workers of the ancestors of the ancestors to "grow a dream, look forward to the golden autumn", and willing to endure the hardship and loneliness of the well. The vicissitudes of life that have been swallowed in the heart, and all of this, are combined in the spirit of tenacious struggle that is filled all the time.

##### ***4.1 Opera Main Vocal Singing Style***

The vocal singing style of opera is different from other singing styles. Modern operas add modern popular elements and popular elements to the works while retaining the contradictions and conflicts of the original operas, making the opera works more understandable and popular. Aesthetic needs. In the vocal performance of opera, the emphasis on emotional interpretation makes the rendering of the plot mood more realistic. At the same time, the drama rhythm is compact and clear, requiring the songs to be simple and short, easy for the audience to memorize and sing, the vocal music in the opera. The combination of emotional bursts and modern pop elements is the modern heritage of classical opera. In the opera singing, the comprehensive vocalization requires the actor to master the scientific singing of the beautiful voice, enhance the tension of the drama through a strong atmosphere, and effectively resolve conflicts. At the beginning of the storyline in the work, the actor uses the essence of nature, coupled with delicate emotions, to achieve emotional resonance with the audience with a smooth and smooth atmosphere, which is the flexible use of the bass.[5] During the climax of the development of the work, the actor expresses the emotional conflicts of the characters through the explosive power of the sound, and actively mobilizes the emotions of the audience to change with the development of the story.

#### **4.2 “Salt God” Opera Singing Elements**

“Salt God” has a unique advantage in resonating with the audience's emotions. The emotions and character of the characters under the melody are well reflected. In the singing, the musical drama abandons the glamour and gorgeousness in the vocal singing, which appropriately enhances the situation and artistic conception. Subsequently, the music part adopts the dramatic and expressive street shooting in Chinese opera, and the rhythm is very strong, from weak to strong, from slow to fast, and gradually pushes the plot to the climax. The salt sister asked the sky, questioned the earth, and asked the salt well “when can she let her see the light again.” Finally, I went back to the singer[6]. The salt girl confided that she had a hard time staying in this well, and she loved and hated. “Which day” is the case that Yan Sister and Meizelang sang in the case that the funds were exhausted, the salt workers insisted on leaving for ten years, and advised the salt girl to give up the well. The whole song is only fifteen small quarters, but the impression left is extremely profound: the melody is weak, the bleak feeling is straight into the heart, the desperation revealed by the salt girl from the bottom of the heart, and then the rhythm of the shouting is unwilling, and the rest is enhanced. The emotion of the salt sister, the final lyrics pushed the whole song to a climax.

#### **5. Conclusion**

In the classic opera of “Salt God”, the beautiful melody is of great significance in expressing the emotional aspects of the characters. The dance performance plays a very helpful role in showing the emotional changes of the characters and highlighting the atmosphere of the story. The analysis of opera arias is of great significance for promoting the spread and development of musicals. Through the analysis of the salt culture in the opera, the regional cultural characteristics that the opera wants to convey to the audience can be more closely felt.

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