

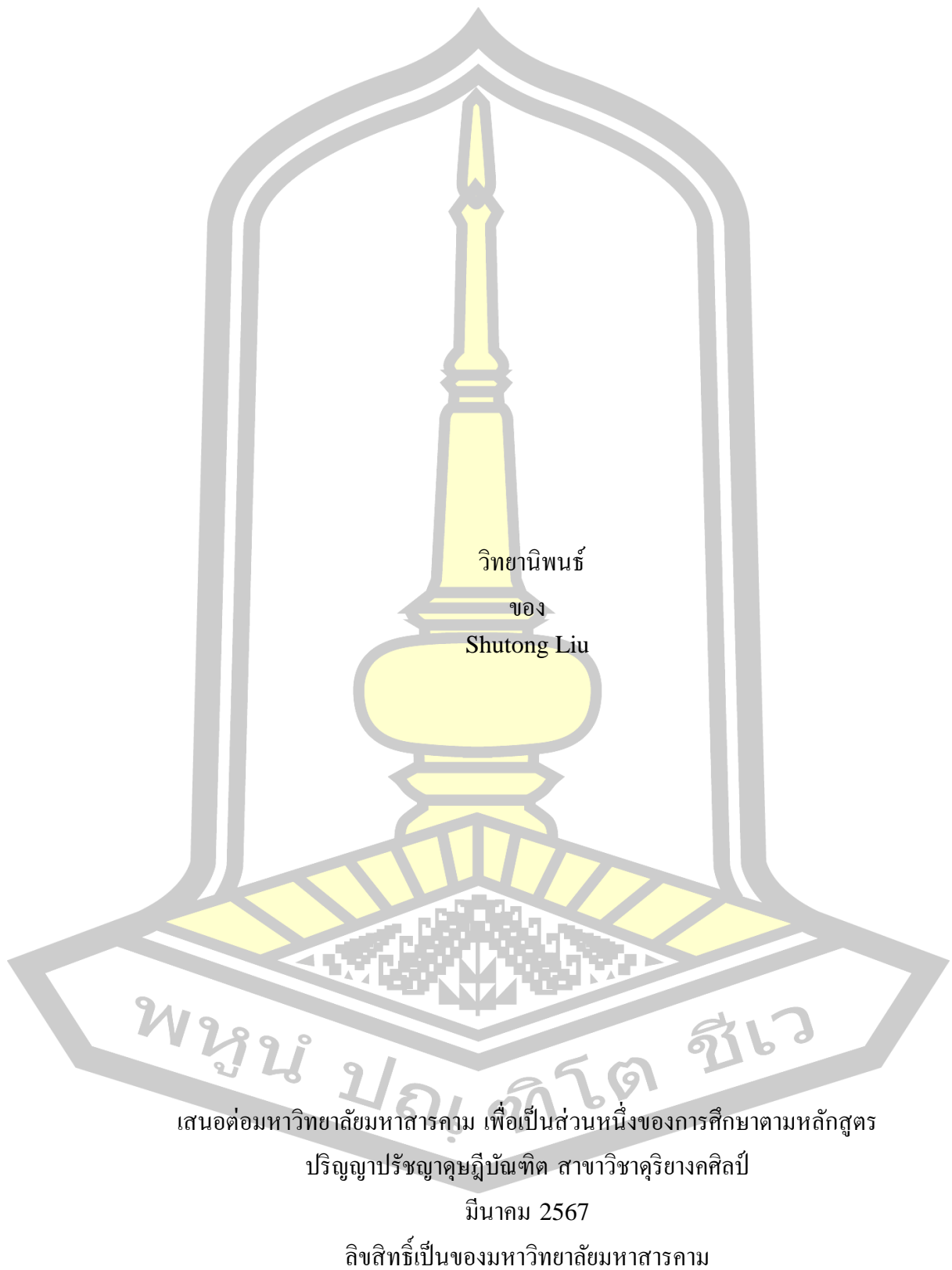
The change of Huadengxi in Yunnan Province, China

Shutong Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2024

Copyright of Mahasarakham University

การเปลี่ยนแปลงของหัวเต็งซีในมณฑลยูนนาน ประเทศจีน



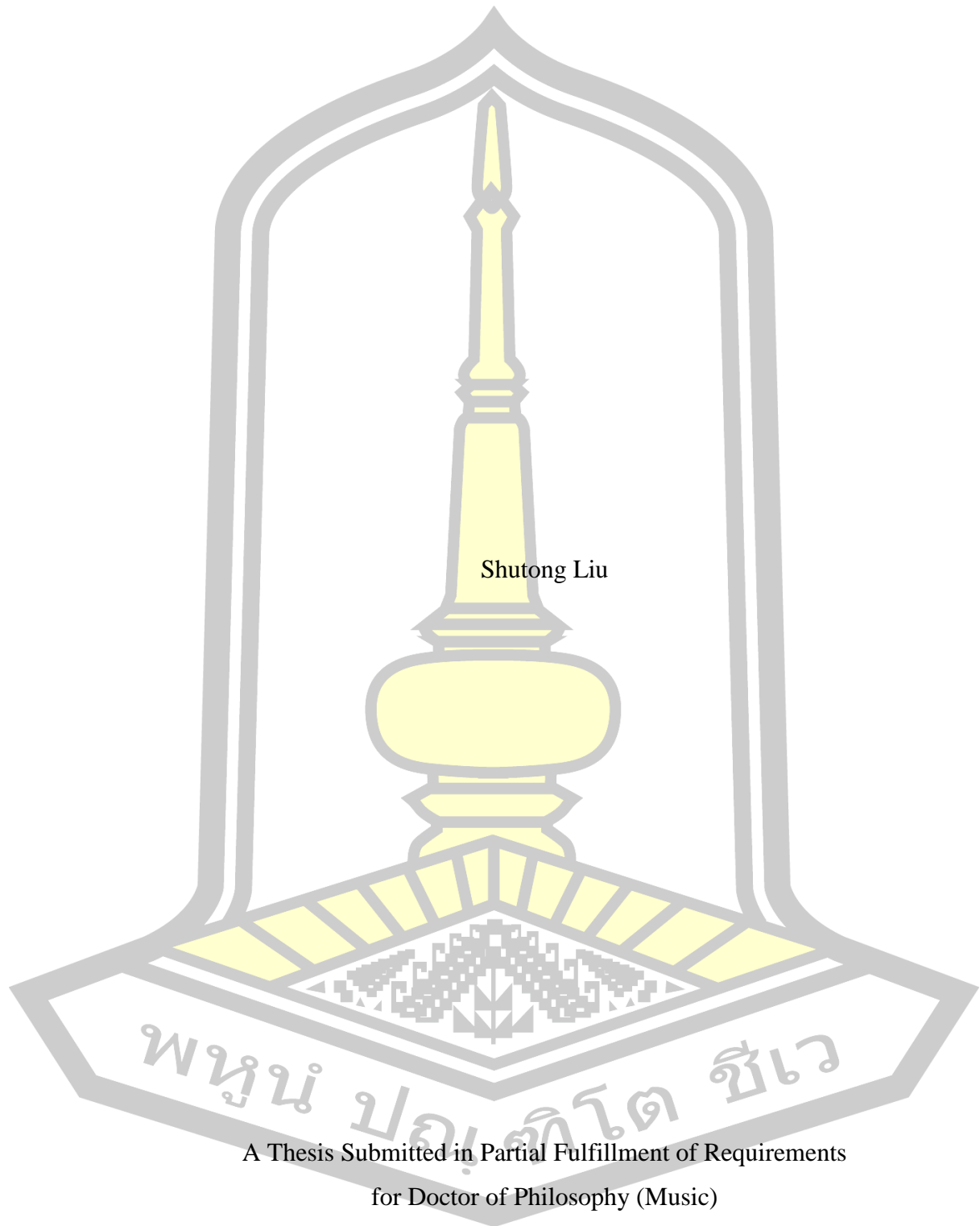
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

มีนาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The change of Huadengxi in Yunnan Province, China



Shutong Liu

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Music)

March 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Shutong Liu , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Manop Wisuttiapat ,
Ph.D.)

Advisor

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Committee

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Weerayut Seekhunlio ,
Ph.D.)

Committee

(Asst. Prof. Awirut Thotham ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุบัณฑิตวิทยา

TITLE The change of Huadengxi in Yunnan Province, China
AUTHOR Shutong Liu
ADVISORS Assistant Professor Sayam Chuangprakhon , Ph.D.
DEGREE Doctor of Philosophy **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2024
University

ABSTRACT

Huadengxi is a distinct folk song and dance form from Yunnan Province, China, which seamlessly combines songs, dances, and dramas into a cohesive performance. The objectives of this study were to: 1) Investigate the current status of Huadengxi in Yunnan Province, China. 2) Analyze the changes in Huadengxi in Yunnan Province, China. 3) Analyze the preservation and transmission of Huadengxi in Yunnan Province, China. The research employed questionnaires to collect relevant firsthand information, an observation form, and an interview form with six key informants. The results of this research reveal the following:

1. The current status of Huadengxi in Yunnan Province, China, underscores its contemporary achievements, the necessity for improved welfare policies for Huadengxi artists, and the disparities in the availability of traditional art and culture courses among schools. These issues demand government attention, including funding, curriculum planning, and teacher allocation.

2. The change of Huadengxi in Yunnan Province, China, took place during the Ming and Qing dynasties. It integrates Han tunes with elements from Yunnan's ethnic minorities, resulting in greater integration and adaptability. Today, it aligns with contemporary artistic trends while preserving its distinctive characteristics throughout processes of innovation and inheritance.

3. The preservation and transmission of Huadengxi in Yunnan Province, China, are influenced by historical context, local economic and cultural levels, and its educational role in rural areas. Notably, the preservation of Jiangnan folk songs from the Ming and Qing Dynasties is evident in contemporary Huadengxi, and concerted efforts are being made to safeguard and promote Yunnan Huadengxiopera. The summary also provides suggestions for its continued preservation and protection.

Keyword : Huadengxi, Musical characteristics, Preservation, Transmission, Cultural inheritance

ACKNOWLEDGEMENTS

As I conclude this dissertation, I am overwhelmed with emotion. I vividly recall the initial days of my journey when I first arrived in Thailand and began my doctoral studies in music at Mahasarakham University's College of Music in the city of Mahasarakham. Everything felt unfamiliar yet filled with joy. First and foremost, I extend my heartfelt gratitude to my advisor, Asst. Prof. Dr. Sayam Chuangprakhon, the Vice Dean of the College of Music. His dedication to his work, kindness, and invaluable guidance taught me not only how to excel in my studies but also how to find joy in both learning and life.

I am deeply indebted to the Dean of the College of Music, Asst. Prof. Dr. Khomkrich Karin, whose support over the course of three years has been invaluable. My sincere appreciation goes out to my defense committee, consisting of Assoc. Prof. Dr. Manop Wisuttiapat, Asst. Prof. Dr. Sarawut Choatchamrat, Asst. Prof. Dr. Awirut Thotham, and Asst. Prof. Dr. Weerayut Seekhunlio. Their guidance and insights significantly enriched my doctoral thesis.

I extend my gratitude to Tuo Baorong, a renowned actor from the Yunnan Huadengxi Troupe, for being a key informant during my fieldwork. My thanks also go to Zhou Meirun, the representative of the Midu County Huadengxi Troupe, for providing materials and interview records essential to my research. I appreciate Ms. Song Juyan, Ms. Liu Dingwei, Mr. Kui Jun, Ms. Bai Yikun, and Mr. Guo Guanghua for their invaluable assistance during my field research. Their kindness and openness greatly contributed to the quality of my research paper.

I would like to express my gratitude to my fellow classmates at Mahasarakham University, who have filled my doctoral journey with surprises and anticipation.

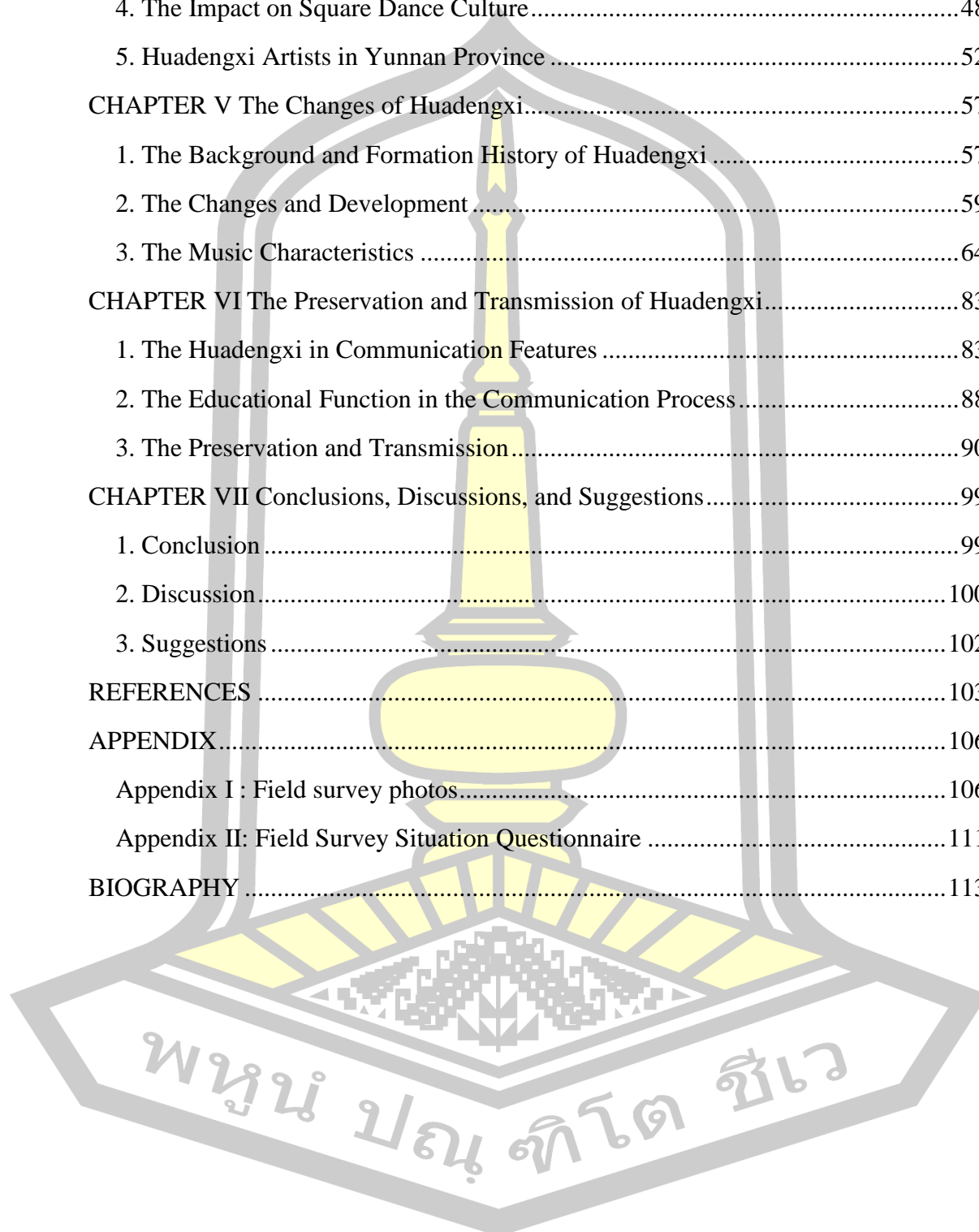
Lastly, I want to thank my parents and myself. The unwavering support of my parents and my unyielding determination have been instrumental in shaping both my life and knowledge. Meeting all of you at Mahasarakham University has been a transformative experience, and I eagerly look forward to what the future holds.

Shutong Liu

TABLE OF CONTENTS

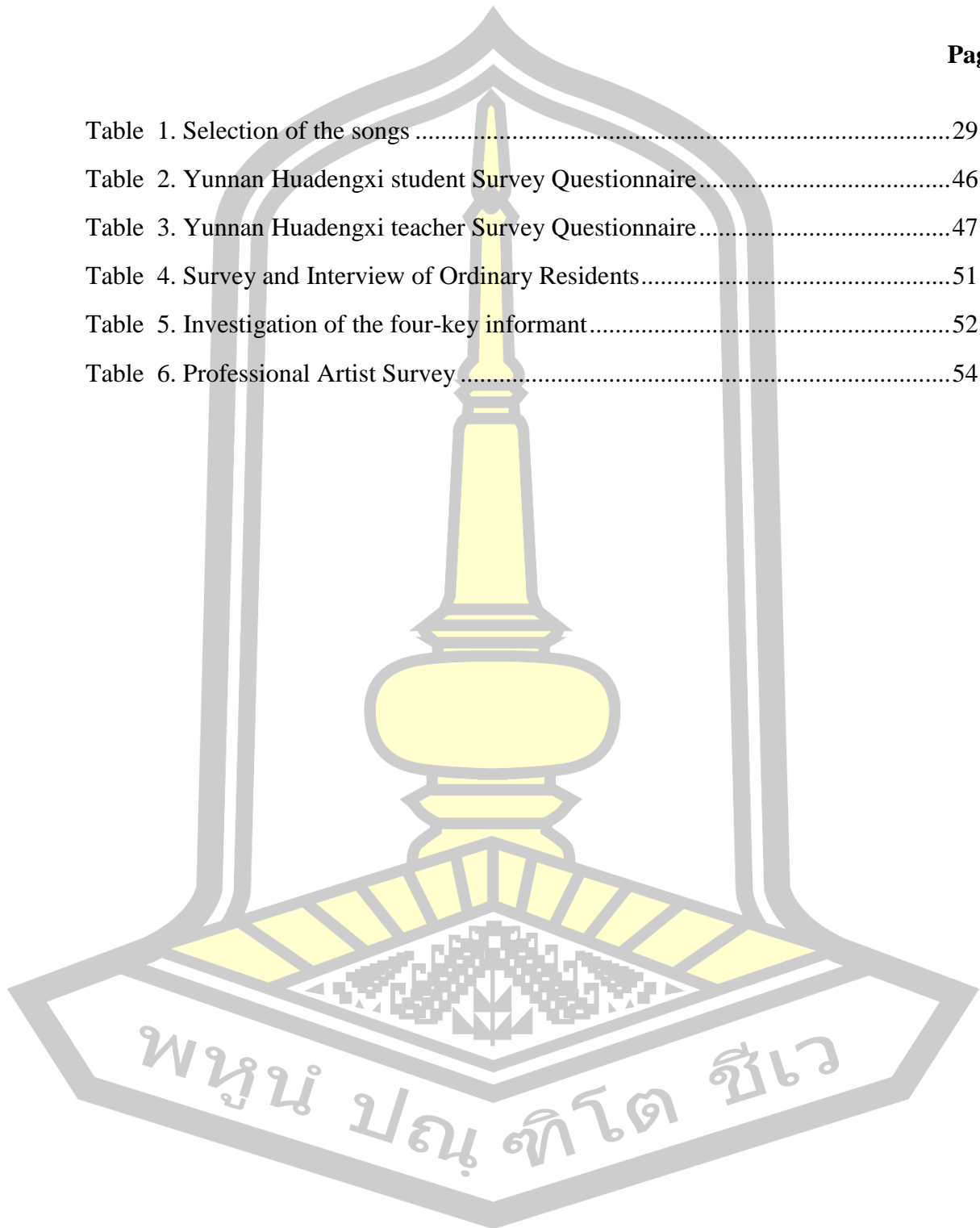
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES	H
LIST OF FIGURES	I
CHAPTER I INTRODUCTION.....	1
1. Research background.....	1
2. Research Objectives.....	2
3. Research Questions.....	2
4. Research Benefits	2
5. Research Definitions.....	3
6. Research conceptual framework.....	4
CHAPTER II LITERATURE REVIEW	5
1. The Common Practices and Cultural Significance.....	5
2. The Prevalent Musical Elements	6
3. The Innovations and Adaptations	8
4. The Preservation and transmission.....	10
5. The research theories used.....	11
6. Related research.....	15
CHAPTER III RESEARCH METHODOLOGY	18
1. Researcher Scope.....	18
2. Research process.....	19
CHAPTER IV The Current Status of Huadengxi	33
1. The Recent Innovations and Accomplishments.....	33
2. The Historical Development.....	38

3. The Integration into Educational Institutions	45
4. The Impact on Square Dance Culture.....	48
5. Huadengxi Artists in Yunnan Province	52
CHAPTER V The Changes of Huadengxi.....	57
1. The Background and Formation History of Huadengxi	57
2. The Changes and Development.....	59
3. The Music Characteristics	64
CHAPTER VI The Preservation and Transmission of Huadengxi.....	83
1. The Huadengxi in Communication Features	83
2. The Educational Function in the Communication Process.....	88
3. The Preservation and Transmission.....	90
CHAPTER VII Conclusions, Discussions, and Suggestions.....	99
1. Conclusion	99
2. Discussion.....	100
3. Suggestions	102
REFERENCES	103
APPENDIX.....	106
Appendix I : Field survey photos.....	106
Appendix II: Field Survey Situation Questionnaire	111
BIOGRAPHY	113



LIST OF TABLES

	Page
Table 1. Selection of the songs	29
Table 2. Yunnan Huadengxi student Survey Questionnaire.....	46
Table 3. Yunnan Huadengxi teacher Survey Questionnaire.....	47
Table 4. Survey and Interview of Ordinary Residents.....	51
Table 5. Investigation of the four-key informant.....	52
Table 6. Professional Artist Survey.....	54

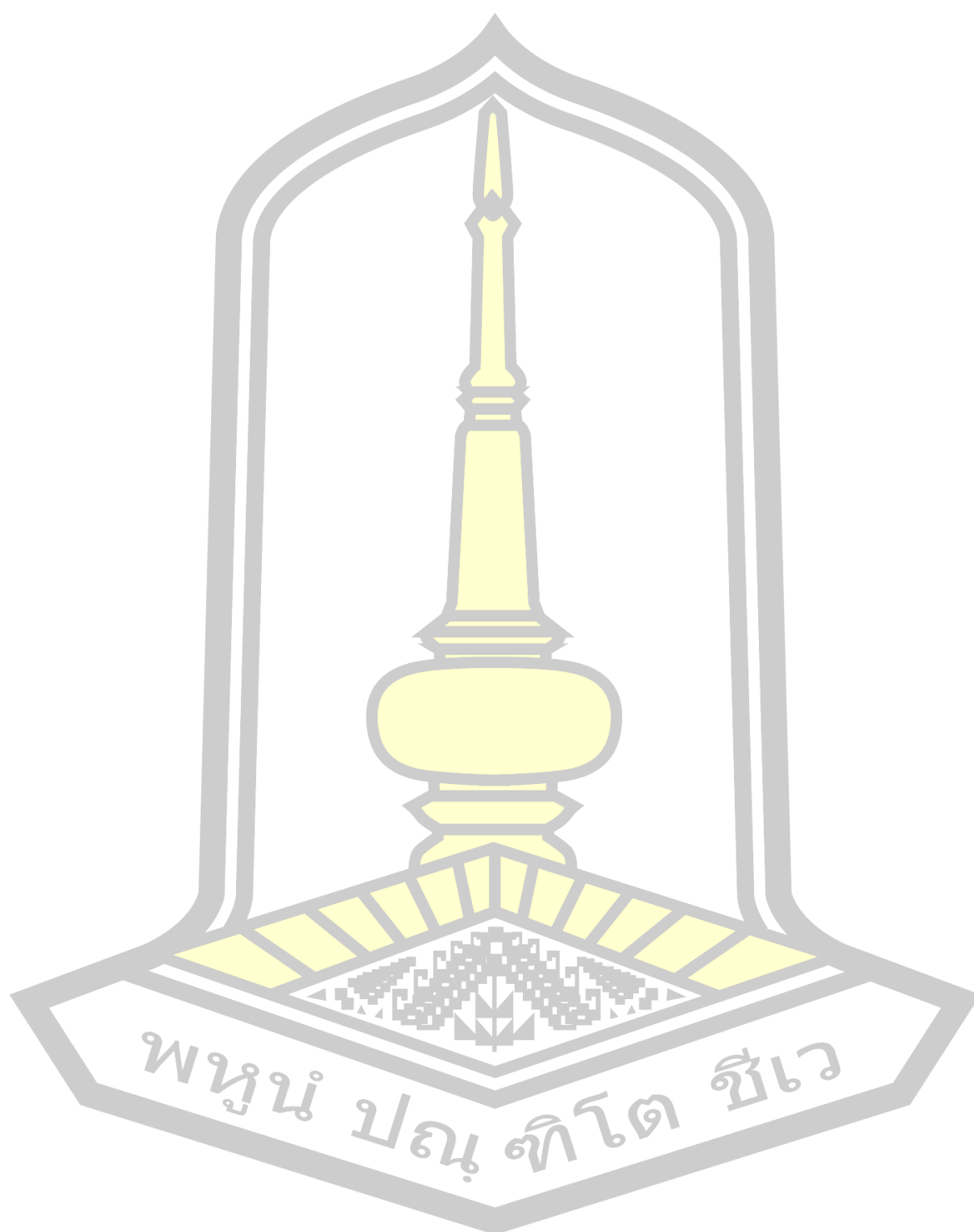


LIST OF FIGURES

	Page
Figure 1. Research conceptual framework.....	4
Figure 2. The example, "Taste of Youth" mom music clip	8
Figure 3. Chinese pentatonic scale.....	14
Figure 4. Chinese hexatonic scale, heptatonic scale	15
Figure 5. Map of Yunnan Province.....	20
Figure 6. Baorong,Tuo	22
Figure 7. Meirun, Zhou	23
Figure 8. Wenping, Yang	24
Figure 9. Dingwei,Liu.....	25
Figure 10. Hongyuan,Li	27
Figure 11. Juyan,Song.....	28
Figure 12.“Camellia Flower Red” stage photo	34
Figure 13.“Camellia Flower Red” stage photo	35
Figure 14.“Camellia Flower Red” stage photo	35
Figure 15.“Spring Flower Sea” stage photo	37
Figure 16. “The Return of the Crane”stage photo	37
Figure 17. The prop of Yaoan Huadengxi performance, “plaster umbrella”.....	40
Figure 18. Stone tablet engraved with the tune of the Midu Huadengxi on the street.	43
Figure 19. Picture of Midu Huadengxi on the Wall of the Community	43
Figure 20. Picture of Kunming take place the 17th Yunnan Huadengxi	45
Figure 21. Picture of Kunming songming Huadengxi’s Instrumental performance...45	45
Figure 22. Huadengxi is included in the school curriculum	48
Figure 23. Playgame about Huadengxi	49
Figure 24. The Lantern Song and Dance Fitness Exercises.....	50
Figure 25. Playgame about Huadengxi show square dance.....	50

Figure 26. Yunnan Huadengxi dance movements	62
Figure 27. Comparison of Yuxi Huadengxi “Yu mei qing” and Jiangsu Folk songs “Gusu feng guang”	66
Figure 28. Comparison of Midu Huadengxi “Die duan qiao” and Jiangsu Folk songs “Mo li hua”	67
Figure 29. Chinese pentatonic scale.....	68
Figure 30. Yunnan Yi People's“Yu Tune” Style Folk Songs.	69
Figure 31. The Huadengxi Music Elements of the “Yu Tune”of the Yi Ethnic Group in Kunming.	70
Figure 32. Midu Huadengxi Tune "Yi Ya San", Special Music Structure	71
Figure 33. Yunnan Huadengxi Tune "Xiu he bao", Irregular music structure	72
Figure 34. Chinese hexatonic scale, heptatonic scale	73
Figure 35. Midu Huadengxi Tune Music clips "Lao Hai Xiu Qi"	74
Figure 36. Midu Huadengxi Tune Music clips "Shi Da Jie"	75
Figure 37. Kunming modern Huadengxi instrumental ensemble "Shi Er Yue De Xian Hua"	76
Figure 38. Kunming modern Huadengxi instrumental ensemble "December Flowers"	77
Figure 39. Kunming modern Huadengxi instrumental ensemble "December Flowers"	78
Figure 40. Yunnan modern Huadengxi drama "Zhen Jia Fu Ma"	79
Figure 41. Yunnan modern Huadengxi music 'Youth Taste'.....	80
Figure 42. Yunnan modern Huadengxi music 'Youth Taste' Rap excerpt.....	81
Figure 43. Map of China during the Ming dynasties, immigrants from the Jiangnan region to Yunnan Province	84
Figure 44. Map of Yunnan Province during the Ming and Qing Dynasties, cities with Jiangnan folk songs melody distribution	86
Figure 45. Map of Contemporary Huadengxi in Yunnan Province, China Regional Distribution	87
Figure 46. Yunnan Huadengxi dance movements	90
Figure 47. Yunnan Huadengxi Teaching Books in Midu County	95
Figure 48. Yunnan Huadengxi Teaching Books in Midu County	95

Figure 49. Actor interviews about transmission and Protection of Huadengxi97



CHAPTER I

INTRODUCTION

1. Research background

Huadengxi in Yunnan Province has undergone significant evolution since the middle of the Ming Dynasty, with the rise and prosperity of the Qing Dynasty, giving rise to four distinct performance forms: Huadengxi rap, Huadengxi song and dance, Huadengxi folk music performance, and modern stage Huadengxi performance. Huadengxi, which originated in traditional song and dance, has grown into a compelling artistic performance. Huadengxi is now presented in Kunming City, Yuxi City, Qujing City, Chuxiong Yi Autonomous Prefecture, Dali Bai Autonomous Prefecture, Wenshan Autonomous Prefecture and Honghe Autonomous Prefecture in Yunnan Province.

In Yunnan Province, Huadengxi takes two forms: traditional street performance and modern stage performance (Sorgenfrei, 1991). It is deeply connected with folk festivals, rituals, and cultural rites such as sacrifices, weddings, and romance among the people of Yunnan. Street performances are distinguished by the artists' improvisational abilities and might take the form of square presentations incorporating aspects of opera, dance, and singing. These performances are brief and lack a comprehensive plot. Instead, performers use pieces from the Huadengxi repertory in Yunnan Province. Modern stage Huadengxi performances, on the other hand, have integrated modern dance, ballet, and other aspects, accompanied by accompaniment, lead vocalists, and groups, since the 1970s. Modern theatrical performances include comprehensive tales with well-defined characters, and they are predominantly conducted by professional performance groups (Zhong, 1997).

However, the quick speed of industrialization and the growth of society have resulted in substantial changes in the living environment of Huadengxi in Yunnan Province, resulting in modifications in all elements of the traditional Yunnan Huadengxi Show. Many Yunnan composers have modified and reinvented traditional Huadengxi in Yunnan Province to meet the features of stage art since the 1950s, effectively presenting their distinct styles on various major performance stages in

China and attaining respectable results (Fang, 2014). On the one hand, this demonstrates the success of the stage change of Huadengxi in Yunnan Province, which has aided in its spread and growth. The topics and substance of Huadengxi in Yunnan Province are currently evolving in response to changing times, interwoven with the type of theatrical performance and the audience's aesthetic choices. The study and documenting of the "Changes of Huadengxi in Yunnan Province" has become a historical requirement (Jin, 2016).

Examining the changes of Yunnan Province's Huadengxi gives excellent insights into the preservation and flourishing of national culture and art. To develop and prosper, national culture and art must constantly adapt to the survival necessities of its people. In this age of global cultural variety, it is critical to keep focused on the aims of national culture and art survival and expansion. Modern national culture construction is complex, comprising the formation of a cultural ecological environment, the installation of a public cultural system, and the promotion of cultural consumption. As time goes on, it becomes increasingly important to establish new places and pathways for the modernization of national culture and art.

2. Research Objectives

- 2.1 To investigate the current status of Huadengxi in Yunnan Province, China.
- 2.2 To analyze the changes of Huadengxi in Yunnan Province, China.
- 2.3 To analyze the preservation and transmission of Huadengxi in Yunnan Province, China.

3. Research Questions

- 3.1 What is the current status of Huadengxi in Yunnan Province, China?
- 3.2 What specific changes of Huadengxi in Yunnan Province, China?
- 3.3 What are the methods for preserving and transmitting Huadengxi in Yunnan Province, China?

4. Research Benefits

- 4.1 The investigation of the current status of Huadengxi in Yunnan Province will contribute to the preservation of this unique cultural heritage.

4.2 This analysis of the change of Huadengxi in Yunnan Province will help document and understand this cultural practice.

4.3 The preservation and transmission of Huadengxi in Yunnan Province can provide practical recommendations and strategies for communities and organizations involved in the safeguarding and promotion of this cultural tradition.

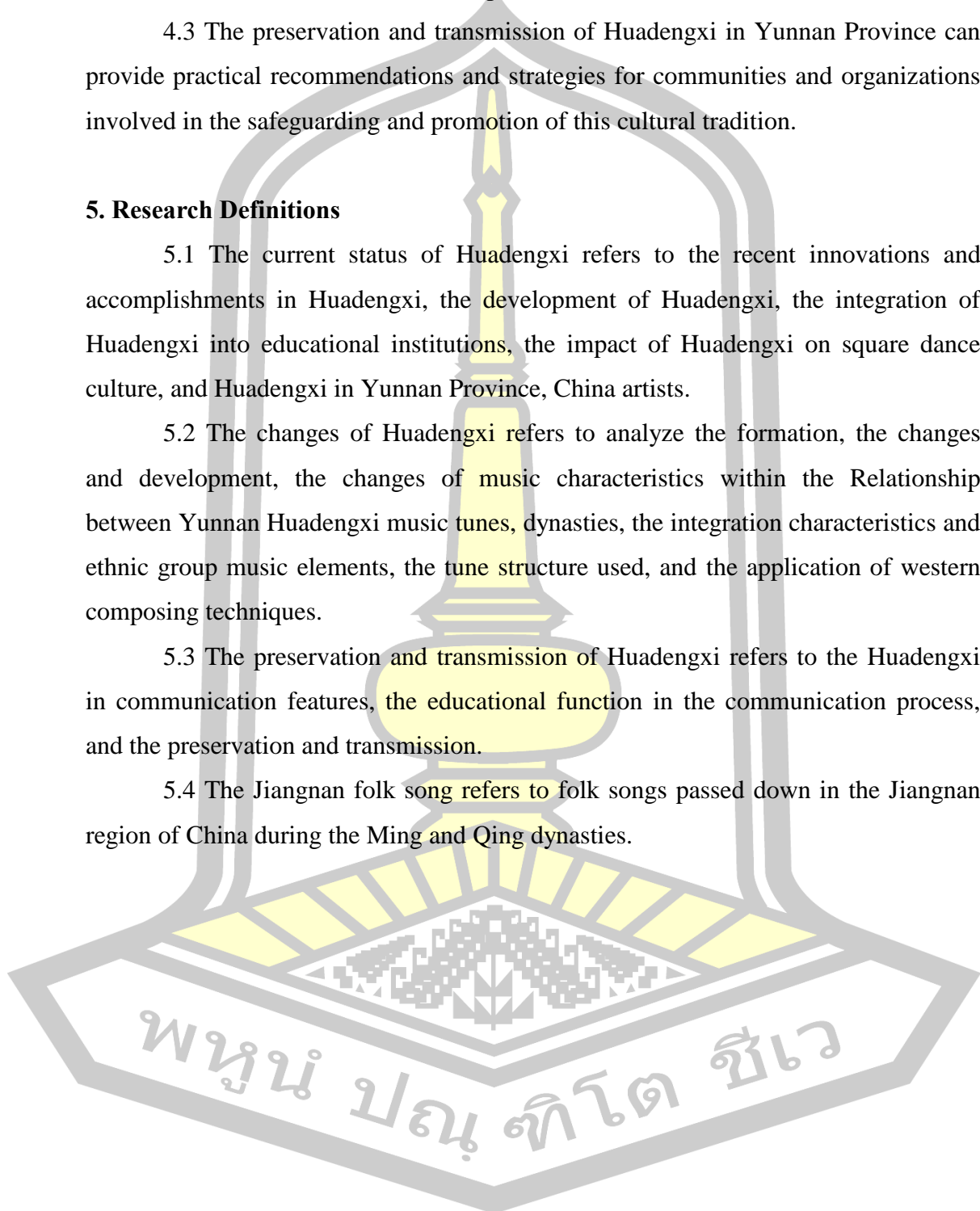
5. Research Definitions

5.1 The current status of Huadengxi refers to the recent innovations and accomplishments in Huadengxi, the development of Huadengxi, the integration of Huadengxi into educational institutions, the impact of Huadengxi on square dance culture, and Huadengxi in Yunnan Province, China artists.

5.2 The changes of Huadengxi refers to analyze the formation, the changes and development, the changes of music characteristics within the Relationship between Yunnan Huadengxi music tunes, dynasties, the integration characteristics and ethnic group music elements, the tune structure used, and the application of western composing techniques.

5.3 The preservation and transmission of Huadengxi refers to the Huadengxi in communication features, the educational function in the communication process, and the preservation and transmission.

5.4 The Jiangnan folk song refers to folk songs passed down in the Jiangnan region of China during the Ming and Qing dynasties.



6. Research conceptual framework

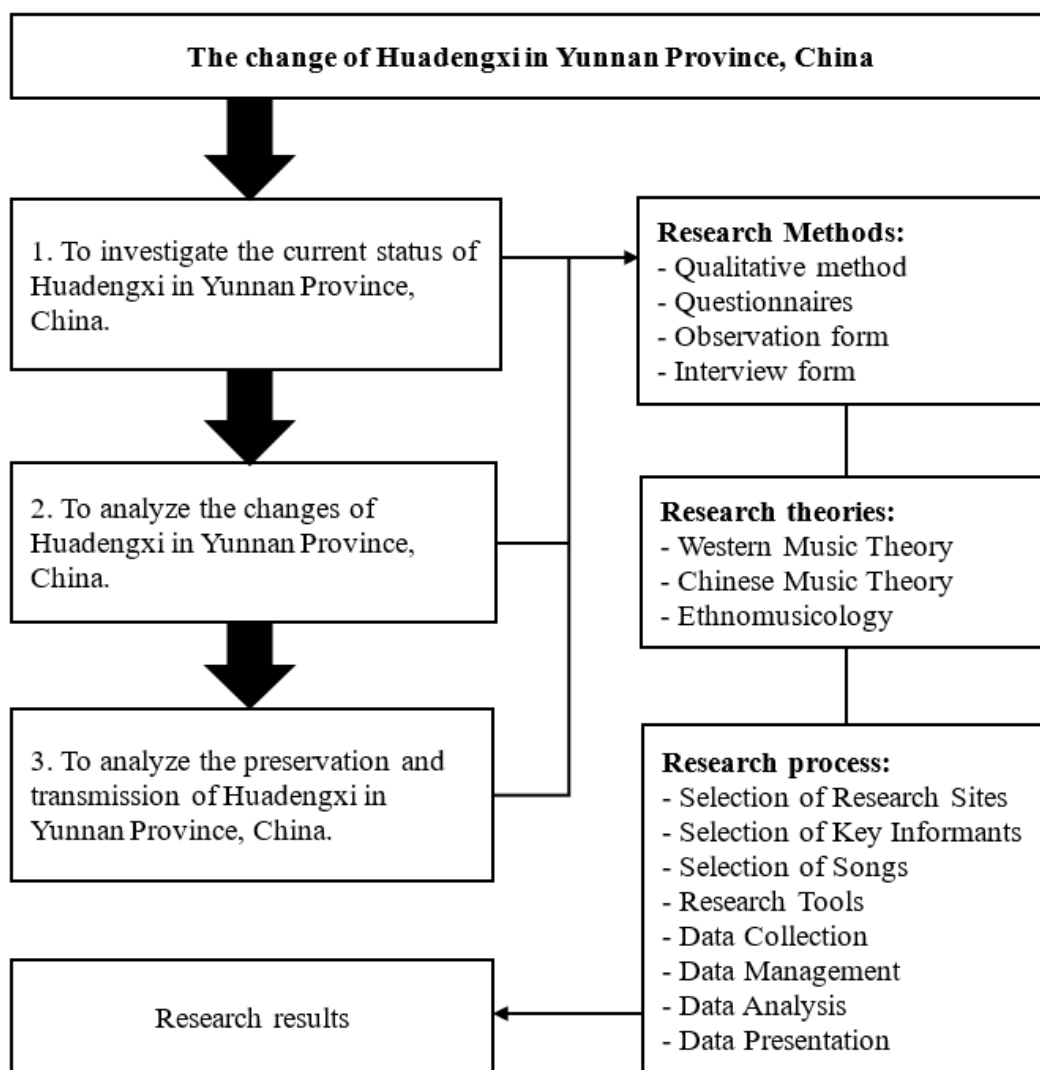


Figure 1. Research conceptual framework



CHAPTER II

LITERATURE REVIEW

This study extensively collects and utilizes the most comprehensive documentary information available. The researchers have thoroughly reviewed the following topics:

1. The common practices and cultural significance
2. The prevalent musical elements
3. The innovations and adaptations
4. The preservation and transmission
5. The research theories used
6. Related research

1. The Common Practices and Cultural Significance

Yunnan Huadengxi is mainly composed of Ming and Qing folk songs. Since the 20th century, many scholars have paid early attention to this. In the 1930s and 1940s, Xu Jiarui discovered in his writing of "A History of Yunnan Rural Opera" that Yunnan Huadengxi inherited some traditional repertoire of Kunqu opera, but replaced it with more popular folk tunes such as "Da Zao Gan" and "Gua Zhi Er", which was a development. He also verified from the lantern music that there were songs belonging to Ming Dynasty folk songs such as "Da Zao Gan", "Jin Niu Si", "Dao Ban Jiang", and "Nao Wu Geng". (Jiarui, 1958)

Huadengxi is a comprehensive folk art prevalent across southern China, namely in Yunnan, Guizhou Prefectures, Sichuan, Hunan, and Guangdong. The contents and forms of Huadengxi activities vary due to regional customs and other circumstances, resulting in the creation of diverse creative branches over time. Yunnan, which has the most Huadengxi, exhibits Huadengxi singing activities in practically all Han nationality locations. Furthermore, several ethnic minorities, including as Bai and Yi, participate in the Huadengxi singing tradition (Jin, 2016).

Huadengxi in Yunnan Province stands as a major local opera that is both popular and representative in Yunnan. Affectionately referred to as the "gorgeous

camellia" by the people of Yunnan, its folk songs and minor tunes contribute to the creation of Yunnan Huadengxi music. This art form is deeply rooted in folk life, embodying short and lively performances that seamlessly blend songs, dances, and drama. It reflects folk life in a simple and pure manner, imbued with rich local flavor, beautiful singing, and excellent melodies, garnering a deep mass following. Huadengxi performers are adept at singing and dancing, capable of delivering both traditional opera and real-life, melodious Huadengxi singing and dancing (Weihong, 2018).

In summary, due to differences in language pronunciation and regional folk art, the styles in these regions are different, resulting in a variety of singing styles in different regions, all influenced by various music, operas, or folk songs. Part of the Ming and Qing folk songs in Yunnan are still preserved in Yunnan's folk music, with a higher proportion remaining in Han ethnic folk songs. Traditional Chinese opera mainly focuses on Yunnan's Huadengxi and some of the tunes used in Yunnan opera. The Huadeng Creek in Yunnan Province is distributed in multiple cities and counties, including Kunming, Chenggong, Yuxi, Midu, Yao'an, Dayao, Chuxiong, Yuanmou, Jianshui, Mengzi, Songming, Qujing, Xuanwei, Luoping, Wenshan, and Qiubei, each with its unique branch schools.

2. The Prevalent Musical Elements

Kunming Huadengxi is popular in rural towns across most counties and districts of Kunming. It is predominantly concentrated in areas like Chenggong County, Songming County, Jinning County, and Yiliang County. Traditional Huadengxi music in Kunming can be categorized into two types based on their use in different performance forms: drama music and song and dance music. These tunes predominantly utilize folk and minor tunes from the Ming and Qing dynasties, characterized by a generally simple and elegant musical style.

Yuxi Huadengxi mainly thrives in Hongta District of Yuxi City, central Yunnan, and in villages like Sanjie Village, Zaojie Village, Dazhuang Village in Dajie Town, and more. The Huadengxi tunes in Eshan Yi Autonomous County, Yuanjiang Hani Yi Dai Autonomous County, and other counties are of the same type but exhibit distinct characteristics. The Huadengxi tunes in this region are often

marked by their strong singing and dancing components and beautiful lyricism (Hongjun, 1991).

Chuxiong Huadengxi largely covers the western Yunnan counties of Yao'an, Dayao, and Chuxiong. Some tunes in Yaoan County also fall into this category, simplifying and popularizing certain Ming and Qing eras' folk songs. This region's Huadengxi music has a basic structure and melody. Chuxiong's Huadengxi melodies cover a wide range of forms, loosely divided into three categories: "barrel tunes," "piano tunes," and "hook tunes," as well as other opera pieces. This melodic variation serves important narrative roles. This topic also covers the distribution and musical characteristics of Dali Huadengxi.

Dali Huadengxi spreads primarily across Midu, Dali Xiangyun, Binchuan, Weishan, Yongsheng, Jingdong, and other counties. Huadengxi in this region embraces multiple nationalities, integrating diverse musical elements, prominently showcasing the folk songs styles of Han and Yi nationalities in Yunnan.

Honghe Huadengxi are mainly spread in the southern regions of Yunnan, such as counties and cities such as Jianshui, Mengzi, and Gejiu. The music of Huadengxi in Kaiyuan, Maitreya, and other places belongs to the same category. The fHuadengxi tunes in this region come from various types such as Ming and Qing folk songs, minor tunes, and opera tunes. Due to the influence of dialect intonation and Yi ethnic music, Huadengxi music has formed special tones, rhythms, and singing characteristics. (Yingyuan, 2009).

In summary, the research results show that the popular musical elements in Yunnan Huadengxi music mostly come from Ming and Qing folk songs and Yunnan Yi ethnic tunes. Folk songs and lanterns have an inseparable relationship and are widely circulated in rural areas. They complement, absorb and penetrate each other, just like the twin sisters in the music family. But most studies only mention the changes in Yunnan Huadengxi Creek. Similarly, why has Yunnan Huadengxi Creek changed? How to "change"? Why there are factors such as "unchanged" that have not been fully clarified. Therefore, researchers have selected Yunnan Huadengxi as the research object. Here, we hope to conduct a comprehensive study on the changes of Yunnan Huadengxi Creek by applying theories and methods such as communication studies, musicology, and history.

3. The Innovations and Adaptations

3.1 Preserving Traditional Melodic Tones and Styles - Various "commonly used tunes" of Huadengxi have been selected from different parts of Yunnan. However, challenges often arise in adapting these tunes to certain creative contexts, such as accommodating long and short sentence patterns or aligning characters' thoughts and emotions with the intricate tunes. In such cases, the melodies need to be "transformed" or even newly composed (Ming, 2012).

(例一)：

1 = C $\frac{2}{4}$

中速

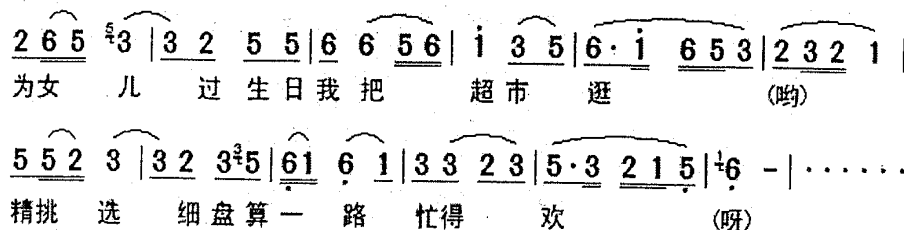


Figure 2. The example, "Taste of Youth" mom music clip

3.2 Respecting the "Correct Words and Round Tunes" Treatment Method in Traditional Creation: "Correct Words and Round Tunes" is a fundamental principle that opera composers and singers must adhere to. In essence, it entails singing the content precisely as intended. I place great emphasis on the melodic curve, lyrical tone, and linguistic flow when editing and composing arias. This approach aims to prevent the contradiction between the melodic curve, tone, and linguistic flow, which would otherwise lead to the phenomenon of "inverted words" for the singers. In the context of a play's performance, skillfully managing the balance between "correct and round" is a pivotal aspect in enhancing the Huadengxi's style. This not only ensures the comfort of the singers but also captures the audience's affection for the performance (Hui, 2017).

3.3 Expanding Creative Techniques and Exploring "Modern and Fashionable Huadengxi Play": rtistic development thrives on imagination. Creativity arises from expanding the bounds of imagination while being grounded in the researchers's

profound connection to the subject matter. Traditional opera art offers a historical perspective to contemporary audiences, yet it sometimes lacks the essence of modernity. It evokes familiarity among middle-aged and older opera enthusiasts while leaving younger and less familiar audiences perplexed. Consequently, the innovation in Huadengxi performance must strike a harmonious chord between traditional forms and modern composition techniques (Ming, 2012).

3.4 There is a book titled "Research on the Inheritance and Development of Traditional Chinese Opera in the Process of Urbanization" that focuses on the overall inheritance and development of traditional Chinese opera in the process of urbanization. The book provides a detailed study of the impact and impact of urbanization on traditional Chinese opera art, and provides a systematic theoretical explanation of the development of traditional Chinese opera in such an environmental process. At the same time, this monograph specifically discusses the content of directors, including the establishment and significance of directorial systems, the types and achievements of contemporary directors, the practical misunderstandings of opera directors, and the artistic literacy required for high-quality rehearsals. (Hengfu,2013).

3.5 In the book "Three Paradigms of 20th Century Chinese Opera Reform" written by Li Wei, it is mentioned that the reform of Chinese opera is the research object. Although it also discusses artistic forms, stage presentation, and performance guidance, its focus is on the influence of culture, politics, and the times on the transformation and development of Chinese opera, and it summarizes and systematically studies the different types of Chinese opera reforms that emerged in the 20th century. Therefore, there are some shortcomings in exploring the modernization of Chinese opera stages.(Wei,2014).

In summary, the innovation and adaptation of contemporary Yunnan Huadengxi music in modern stage performance are keeping pace with the times. Scholars pay attention to different focuses, research objects, stages, and writing styles, which to some extent reserve relatively sufficient space for the writing of this paper. At the same time, it is also possible to further explore and study whether the music concept of Yunnan Huadengxi can be well combined with Western music concepts,

depicting the themes of music characters, and making Yunnan Huadengxi music more creative in modern stage performances.

4. The Preservation and transmission

4.1 The Spread and Influence of the Internet on Huadengxi in Yunnan Province:

Zhao (2016) spoke on the Internet's influence on traditional Chinese opera art in his paper "Opportunities and Challenges in the Communication of Traditional Chinese Opera Art in the Internet Era." The author emphasized how the Internet has broken down geographical and ethnic barriers, resulting in a fast extension of classical opera's reach. As a result, opera practitioners and aficionados have gained a great deal of convenience. Despite historical complications, traditional Chinese opera has embraced the Internet era, bringing with it new problems and opportunities. These observations apply equally to the internet diffusion of Huadengxi in Yunnan Province, bringing both obstacles and opportunities.

Qiuliang (2015) investigated the features, value, and prospects of online drama videos in "The Characteristics, Value, and Development Prospects of Online Drama Videos." The author examined the playback and search statistics of Chinese online drama videos, highlighting the need of improving video classification, integration, quality, click-through rates, and playback volumes on conventional opera video websites. Similarly, effective online distribution of Huadengxi needs not just improved video quality but also sensitivity to the opera's essential characteristics. This entails recording and preserving its dynamic resurrection style in a thorough audio-visual format.

4.2 The Protection of Huadengxi in Yunnan Province through the Internet:

Zhao (2016) spoke on the Internet's significance in preserving the intangible cultural legacy of local operas in his paper "Opportunities and Challenges in the Communication of Traditional Chinese Opera Art in the Internet Era." The essay emphasized the Internet's powerful distribution potential, demonstrating creative methods to use its ease to promote intangible cultural assets. The Internet's importance in preserving intangible cultural history of local opera arises from its capacity to emotionally engage with viewers. When individuality and trends are

appreciated in today's digital environment, a fundamental dilemma arises: how may intangible cultural heritage efforts grab the attention of the younger generation? How can inheritors of "intangible cultural heritage" utilize the Internet to foster culture? Chinese specialists on the protection of intangible cultural assets concur that active engagement on the Internet is essential to attain these goals.

According to the aforementioned research, there is relatively little research on the interaction between the internet and traditional Chinese opera. I think that it is worthwhile for more scholars and related experts to participate in the efficient use of the internet in conjunction with traditional Chinese opera. Today, many intangible heritage cultures have been brought to the public's attention via the Internet, and the popularity and click through rate have become an important objective. How to bring Yunnan Huadengxi to the notice of young people and draw their attention is an objective that each researcher and practitioner of Yunnan Huadengxi should location.

5. The research theories used

5.1 Western Music Theory: It uses the fundamental theory of composition technology as its foundational base, studies technical phenomena in music works, and analyzes the musical compositions of Huadengxi in Yunnan Province. The goal is to identify its stylistic characteristics. The music study attempts to reflect both the musical and artistic aspects of Huadengxi, Yunnan Province. It uses musical components particular to Yunnan's ethnic minorities to stimulate creative thought, understand the creative laws peculiar to Huadengxi in Yunnan Province, and nurture creative imagination (Yuan, 2016).

5.2 Chinese Music Theory: The concept of "Chinese music" encompasses traditional, modern, and avant-garde styles. The analysis of Chinese music delves into the music's essence, history, and aesthetics. Within this scope, "structural analysis" is rooted in the examination of music's ontology, encompassing both intricate musical details and the overarching macro-organization and design of compositions. This paper embarks on an exploration of composition techniques employed in music (Yunzhen et al., 2006).

5.3 Ethnomusicology is a branch of musicology closely intertwined with ethnology and folklore, focuses on analyzing and studying the musical traits of

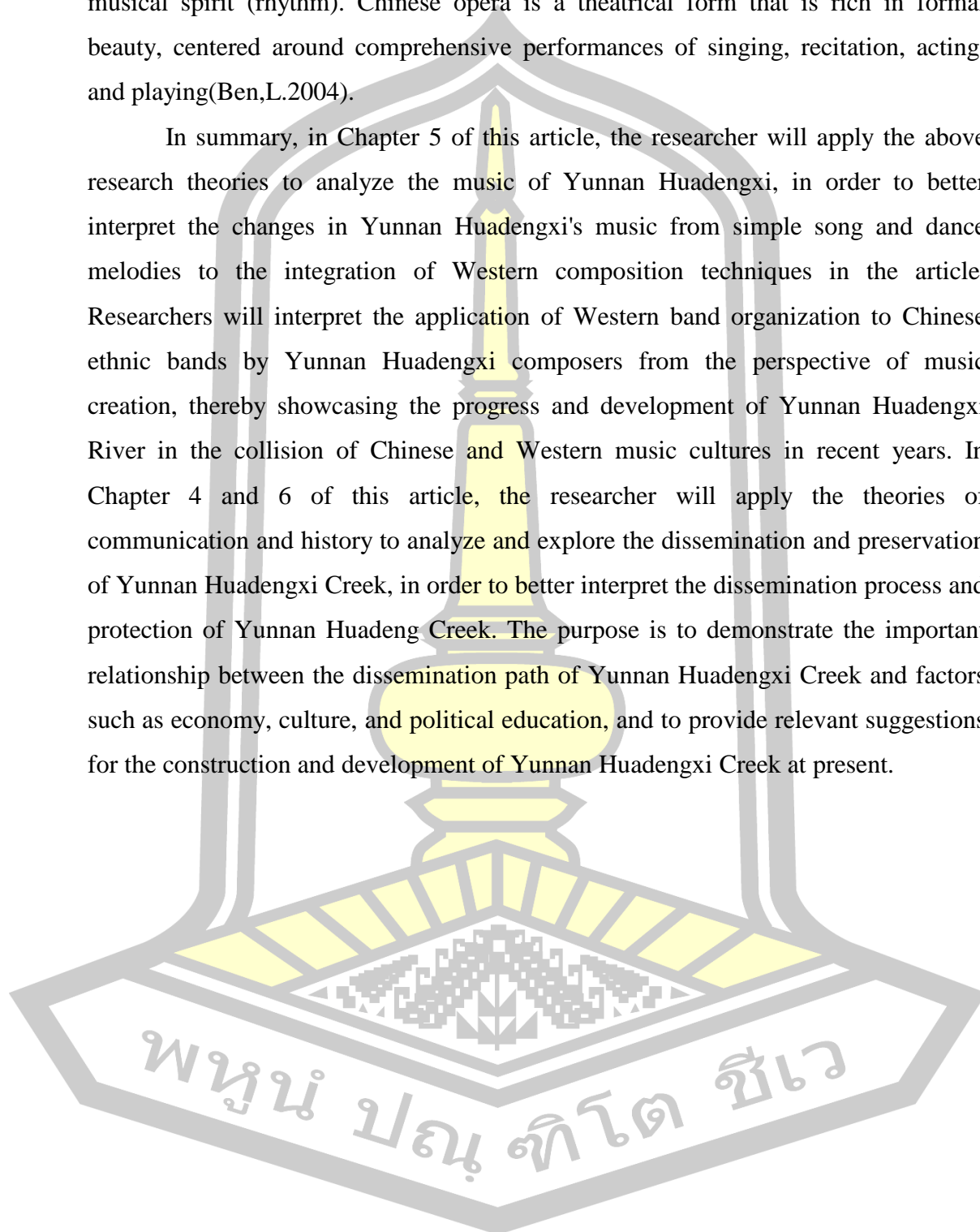
diverse ethnicities, nations, and regions. It delves into the connection between music and aspects such as geography, history, and other cultures, deriving specific musical insights. This study examines the fundamental essence of musicology through the lens of culturology, restoring and elucidating the relationship of national music across various contexts. The article analyzes the culture or cultures of specific nations, investigating elements such as history, geography, ethnicity, language, social systems, modes of production and existence, folk customs, psychology, and more, to comprehend the nation's distinct characteristics (Guodong, 1997).

5.4 Mass Music Communication: Music Communication is a contemporary discipline with unique and cutting-edge characteristics. Music communication studies are formed on the basis of music communication research. This indicates that while people are understanding the phenomenon of music dissemination and spreading music culture, they are also starting to rationally understand music dissemination. Music dissemination research is a new scientific thinking activity carried out in a vast space of music culture history and reality. In the article "Teaching and Research of Mass Music Communication at Wuhan Conservatory of Music", Song Xiangrui introduced the concept, theoretical significance, domestic and international research status, research content and training objectives, research methods, and other aspects of mass music communication(Xiangrui,2003).

5.5 History of Chinese Opera: Chinese opera is one of the traditional arts in China, with a variety of interesting and diverse forms of performance, including singing and dancing. It combines singing, acting, recitation, and fighting, and is unique in the history of world drama. Chinese opera is a highly comprehensive folk art of the Han ethnic group. This comprehensiveness is not only reflected in its integration of various art genres (such as dance, acrobatics, etc.) to create new ideas, but also in its exquisite and profound performing arts. Various artistic factors are closely integrated with performing arts, achieving the full function of traditional Chinese opera through the performance of actors. Among them, the organic composition of "singing", "reciting", "doing", and "hitting" on actors is the most concentrated and prominent manifestation of the comprehensiveness of traditional Chinese opera. These four performance techniques sometimes connect and sometimes intersect, and their composition depends on the needs of the plot, but they are all

unified as a comprehensive whole, reflecting the beauty of harmony and full of musical spirit (rhythm). Chinese opera is a theatrical form that is rich in formal beauty, centered around comprehensive performances of singing, recitation, acting, and playing (Ben, L. 2004).

In summary, in Chapter 5 of this article, the researcher will apply the above research theories to analyze the music of Yunnan Huadengxi, in order to better interpret the changes in Yunnan Huadengxi's music from simple song and dance melodies to the integration of Western composition techniques in the article. Researchers will interpret the application of Western band organization to Chinese ethnic bands by Yunnan Huadengxi composers from the perspective of music creation, thereby showcasing the progress and development of Yunnan Huadengxi River in the collision of Chinese and Western music cultures in recent years. In Chapter 4 and 6 of this article, the researcher will apply the theories of communication and history to analyze and explore the dissemination and preservation of Yunnan Huadengxi Creek, in order to better interpret the dissemination process and protection of Yunnan Huadeng Creek. The purpose is to demonstrate the important relationship between the dissemination path of Yunnan Huadengxi Creek and factors such as economy, culture, and political education, and to provide relevant suggestions for the construction and development of Yunnan Huadengxi Creek at present.



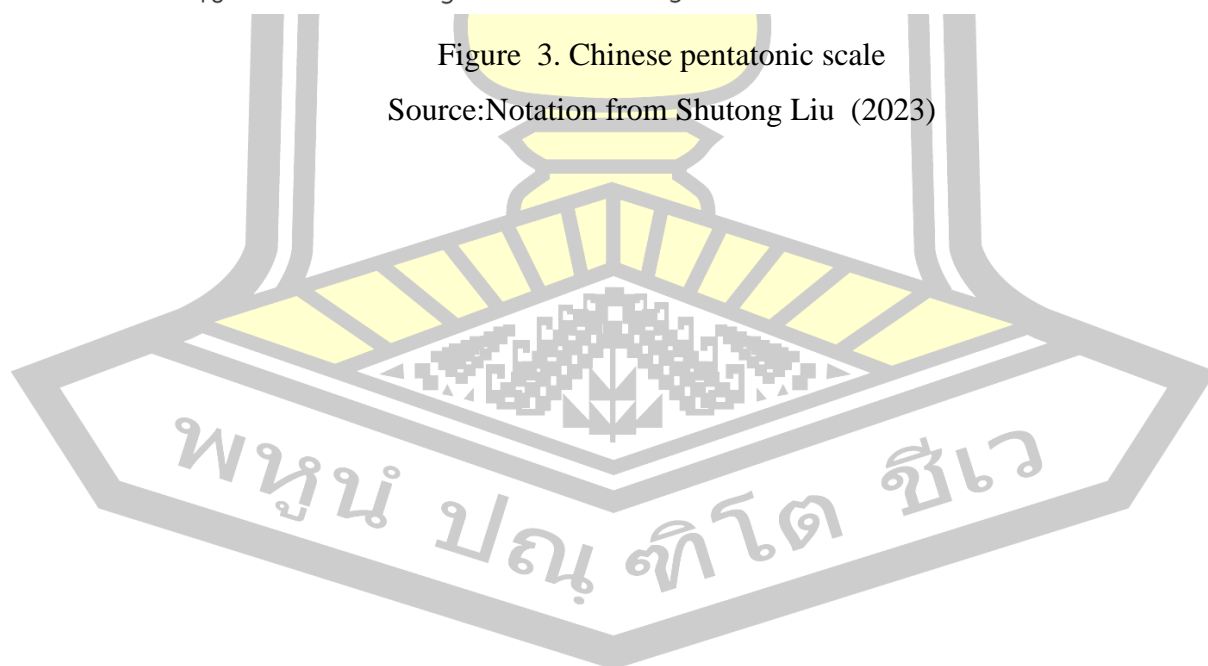
Chinese pentatonic scale

Notation: Shutong Liu



Figure 3. Chinese pentatonic scale

Source: Notation from Shutong Liu (2023)



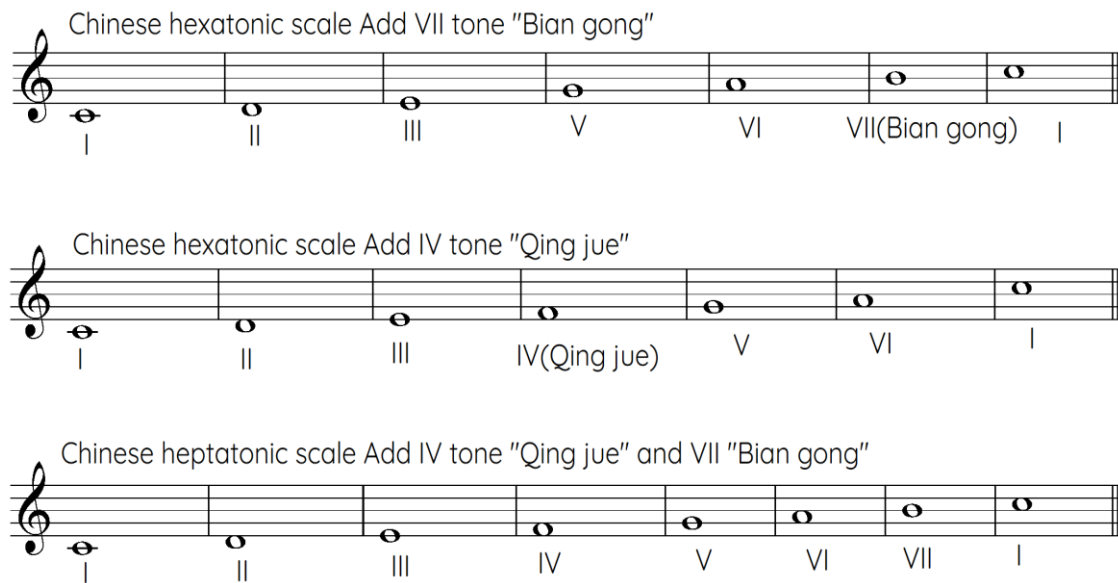


Figure 4. Chinese hexatonic scale, heptatonic scale

Source: Notation from Shutong Liu (2023)

6. Related research

The editorial board of local magazines in Dali Bai Autonomous Prefecture published "Midu Huadengxi Folk Songs" in 2014. This publication mainly comprises scores and introductions of Huadengxi Folk Songs in Midu County, Dali Bai Autonomous Region. The book provides fundamental information for studying Midu Huadengxi music.

The Origin of Huadengxi in Yunnan Province and Folk Songs explored the integration and application of folk songs and minority music in Yunnan Province's Huadengxi music. This unique aspect contributes to the development of Yunnan Huadengxi music. Notably, the melodies of Huadengxi have roots in folk songs. The incorporation of diverse minority music, particularly ethnic-themed Huadengxi repertoire, infuses local ethnic music elements into the vocalization and music of the performance, reflecting a distinct style (Yingyuan, 2009).

Analyzing Huadengxi in Yunnan Province through Yunnan Folk songs 'Ten Sisters', delves into the renowned Yunnan Province folk songs "Ten Sisters" within the context of Huadengxi. The music of "Ten Sisters" is derived from the Yunnan field folk songs "Planting Rice in the Field." This song has evolved from the Midu County folk songs "River Flowing." While "Ten Sisters" retains the foundational

framework of the field folk songs, stage performances and plot necessities in Huadengxi incorporate instrumental preludes, standardized rhythms, and more melodious melodies (Zhan, 2012).

The Performance Form and Cultural Characteristics of Yunnan Huadengxi Song and Dance, examines the development stages of Huadengxi performance in Yunnan Province. Early performances manifested in two forms: Huadengxi and plate lamp. The primitive Huadengxi performances often took place around campfires, enhancing the atmosphere. The article emphasizes the significant role of dance in Huadengxi in Yunnan Province, China. Given the fusion of traditional Chinese opera rhythm, singing, Yunnan dialect, and local culture, Huadengxi music thrives on diversity and unity. A distinctive feature of Huadengxi performance is the seamless integration of singing and dancing (Di, 2007).

The Formation and Development of Yuxi Huadengxi Dance, highlights the connection between Yuxi Huadengxi Dance and Yangge Dance and Huagu Dance in other Chinese provinces. Notable elements such as Bawang whip, dry boat, dragon Huadengxi, lion Huadengxi, stilts, and clam shells in Yuxi Huadengxi dance bear resemblance to their counterparts in other regions. Furthermore, flexibility characterizes Yuxi Huadengxi Song and Dance performances, allowing impromptu speeches, songs, and dances. This adaptability echoes the styles of Hua Gu Huadengxi and Yang Ge Dance (Qinglin & Lifen, 2009).

Application and Exploration of Traditional Tunes in Modern Huadengxi Music Creation, underscores the importance of tune selection in modern Huadengxi creation. Accurate key selection greatly enhances the content and artistic form of the drama, while an incorrect choice may yield unsatisfactory results. The article advocates for meticulous music creation, as it constitutes a pivotal aspect of successful play music and influences play quality. Additionally, the article analyzes the marriage of traditional tunes and modern composition techniques in recent plays, including small Huadengxi dramas like "Reviewing Big Han," "Difficult Melon," "Buying Pig," and "Taste of Youth," as well as large Huadengxi dramas such as "The Legend of Zheng Truman" (Ming, 2012).

"The Exploration and Construction of Modern Narrative Mode for Opera Stage Directors," extensively studies the "modern narrative mode of opera stage." Given the evolving dynamics of opera's era, characters, emotions, and audience engagement, a shift in stage narrative mode is imperative to align with contemporary requirements. This transformation spans artistic approaches like singing, reading, acting, and playing, involving modern drama concepts, diverse performance styles, and contributions from other art forms. Directors hold a key role in this evolution, facilitating comprehensive and holistic comprehension (Hui, 2017).

"On the Choreography Art of Yunnan Huadengxi Song and Dance," explores various forms of Yunnan Huadengxi Song and Dance. These encompass group stage performances characterized by shifting formations, numerous performers, warm and joyful music, dance routines, and props. The article delves into specific performances, such as "Ten Thousand Red Lights," a Huadengxi song and dance created after the establishment of the People's Republic of China (Chunling, 2020).

The above research literature provides relevant interpretations of the dance and modern theatrical performance of Yunnan Huadengxi. Firstly, they discussed the key role of dance in the performance of Yunnan Huadengxi. While integrating traditional opera music elements, dance also needs to be combined with Yunnan's local culture. Whether in folk performances or stage performances, Yunnan Huadengxi highlights the diversity of song and dance. Secondly, the application of traditional tunes in modern stage Yunnan Huadengxi is crucial, and composers must use these tunes reasonably for music adaptation. This requires composers to have a solid basic foundation and ability, and also requires Yunnan Huadengxi composers to continuously improve their learning ability. The success or failure of a good Yunnan Huadengxi is directly related to the music. Finally, due to the complex storyline of modern drama, the visual and auditory effects presented must be impactful to the audience. We need to constantly explore the narrative mode of modern stage performance and how to bring a wonderful Yunnan Huadengxi performance to the audience. This is a question that we must consider.

CHAPTER III

RESEARCH METHODOLOGY

The study identifies key sources, including key informants, folk songs, local traditions, and the transmission of Huadengxi in Yunnan Province across regions such as Yuxi, Dali, Kunming, and Chuxiong. The goal is to investigate the coexistence of these two performance forms of Huadengxi and explore how Yunnan's Huadengxi Festival can be better preserved and evolved within the current social and cultural context. The study also aims to address the challenges of reconciling traditional and modern cultural influences. The research framework encompasses various components as outlined below:

1. Researcher Scope.
 - 1.1 Scope of contents
 - 1.2 Scope of time
2. Researcher Process.
 - 2.1 Selection of Research Sites
 - 2.2 Selection of Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Researcher Scope

1.1 Scope of content

1) Investigate the current status of Huadengxi in Yunnan Province, China, with the recent innovations and accomplishments in Huadengxi, the development of Huadengxi, the integration of Huadengxi into educational institutions, the impact of Huadengxi on square dance culture, and Huadengxi in Yunnan Province, China artists.

2) Analyze the changes in Huadengxi in Yunnan Province, China, analyze the formation, the changes and development, the changes of music characteristics within the Relationship between Yunnan Huadengxi music tunes, dynasties, the integration characteristics and ethnic group music elements, the tune structure used, and the application of western composing techniques.

3) Analyze the preservation and transmission of Huadengxi in Yunnan Province, China, with the communication features, the educational function in the communication process, and the preservation and transmission.

1.2 Scope of time

From November to December 2021, field surveys will be conducted in Yuxi City.

From November to December 2022, field surveys will be conducted in Midu County, Dali Prefecture

From April to May 2023, field surveys will be conducted in Songming County, Kunming City and Yao'an County, Yuanmou County, Chuxiong Prefecture.

From June to July 2023, Interview with informants in Midu County, Dali Prefecture and Yuxi City.

2. Research process

2.1 Selection of research sites

This study was conducted in Kunming, Yuxi, Chuxiong and Dali, Yunnan Province, China.

Research Sites: Yuxi Huadengxi Theater in Yunnan Province, Songming Huadengxi Theater in Kunming City, Midu Huadengxi Theater in Dali City, Yao'an Huadengxi Theater in Chuxiong City, Reasons:

1) In Yunnan Province, China, Huadengxi has evolved into various forms, such as Huadengxi rap, Huadengxi song and dance, since its emergence during the Ming Dynasty, flourishing further during the Qing Dynasty. It's an art form rooted in folk songs and dance. Among these, the music styles of Yuxi, Kunming, Chuxiong, and Dali are the most representative and distinctive. This study aims to explore the

characteristics, similarities, and differences in Huadengxi music in these four cities, analyzing the transition from folk performances to modern staged performances.

2) Unlike traditional Chinese opera (Peking Opera), which typically involves a single operatic performance, Huadengxi encompasses singing, dancing, and opera. While traditional Chinese opera may include dance elements, the singing and dancing aspects cannot exist independently. In Huadengxi in Yunnan Province, China, opera, song, and dance are of equal importance. The distinctiveness of Yunnan Huadengxi Song and Dance is its ability to stand alone as a performance, underscoring the inclusive nature of Huadengxi in Yunnan Province.

3) The study aims to investigate whether modern staged Huadengxi performances in Yunnan Province truly succeed in preserving and advancing the essence of the traditional Huadengxi. To what extent does modern staging capture the core of Huadengxi in Yunnan Province, China? Are there elements that may have lost their "authenticity" due to modernization? This exploration navigates the challenging balance between "traditional preservation" and "innovative transformation."

4) Comparative studies on "Yunnan folk Huadengxi music and modern stage music" are limited. Therefore, the research intends to contribute to the knowledge and systematic understanding of Huadengxi music in Yunnan Province.

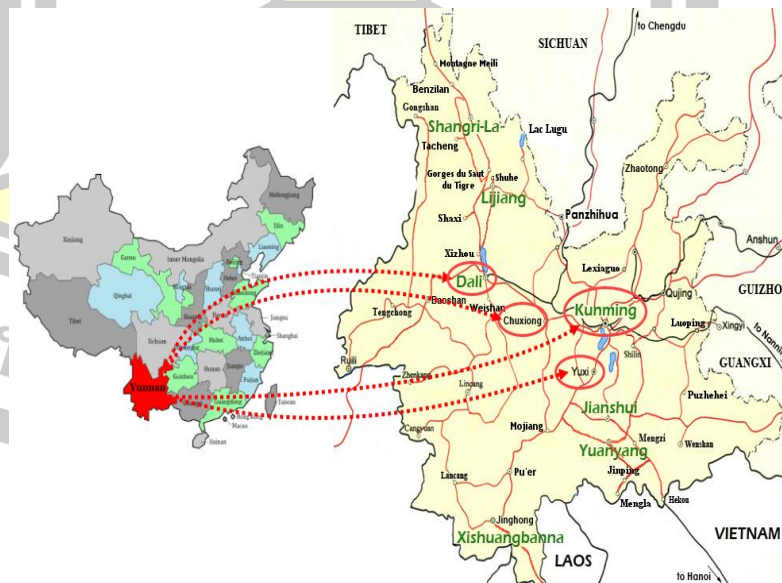


Figure 5. Map of Yunnan Province

Source: Chinafolio (n.d.)

2.2 Selection of Key Informations

Criteria:

- 1) Relevance to the thesis's research field.
- 2) Native and lifelong residency in the local area.
- 3) A creator of Yunnan Huadengxi Music.
- 4) A stage director of modern Huadengxi in Yunnan.
- 5) A significant transmission of Huadengxi in Yunnan Province or possessing local recognition.

Substantial performance experience and familiarity with local researchers.

The identified key informants include Mr. Tuo Baorong, Mr. Zhou Meirun, Mr. Yang Wenping, and Ms. Liu Dingwei.

1) Tuo Baorong: Mr. Tuo is a national second-class actor of Yunnan Province's Huadengxi Troupe. He graduated from the Huadengxi Performance Department of Yunnan Academy of Arts in 1995. He has been part of Yunnan Province's cultural exchange performance group, visiting countries and regions such as Laos, South Korea, Italy, Africa, Hong Kong, Sweden, the Netherlands, Thailand, Switzerland, and the United States. He has engaged in choreography for multiple stage performances of Huadengxi in Yunnan Province, China and has played pivotal roles in various productions. His notable roles include portraying the magistrate of Feng County in "Sanlang Strives for a Thousand Gold" and Liu Cheng in "Liu Cheng Watches the Dishes." In "Back to Mother's Home," he participated in the 6th Youth Actors Competition in Yunnan Province and secured the second prize for performance. His portrayal of Lao Hai in "Lao Hai Divorces His Wife" won the second prize during the second Yunnan Province Huadengxi Art Week. Mr. Tuo played the role of Russia in "Stone Moon," which participated in the 2005 national local opera exhibition, earning a second prize. He was honored with the "Golden Peacock" Gold Award by the National Minority Drama Association. In 2006, he was recognized as an "Outstanding Young Actor of Yunnan Province."



Figure 6. Baorong, Tuo

Source: Shutong Liu, from fieldwork in November 2022

2) Zhou Meirun, a national second-class actor, currently serves as the head of Midu County Huadengxi Troupe, the deputy director of Midu County Bureau of Culture and Sports, and the director of the Intangible Cultural Heritage Protection and transmissions Exhibition Center. In 1989, he gained admission to the Huadengxi Department of Yunnan Art School. Over four years, he diligently studied under renowned teachers, delving deep into the essence of Yunnan Huadengxi. In 1993, he graduated with honors and became a member of the Midu County Huadengxi Troupe. Recognized for his remarkable accomplishments, he ascended to the position of head of Midu County Huadengxi Troupe in 2009. In 2012, he clinched the gold medal for his Huadengxi performance during the Yunnan Huadengxi Art Festival for Young Actors. He starred in various notable productions, including the grand Huadengxi drama "The Huadengxi Festival on the Fifteenth Day of the First Lunar Month," which secured the gold medal at the inaugural New Rural Literature and Art Show and the 10th New Drama Show in Yunnan Province. Furthermore, his performances in "The Doctor of the Mountain Village," a large Huadengxi drama, earned the silver medal at the 11th New Rural Literature and Art Show in Yunnan Province. His

involvement in numerous Huadengxi dramas such as "Jellyfish" and "Old Skin Gambling" garnered the provincial Excellent Drama Award.



Figure 7. Meirun, Zhou

Source: Shutong Liu, from fieldwork in November 2022

3) Wenping Yang: Born in Songming, Yunnan in 1954, he is a transmission of the Songming County Huadengxi Intangible Cultural Heritage. He graduated from the China Correspondence Conservatory of Music in 1990. He is a member of the Songming County Cultural Museum, a member of the Kunming Sound Association, and the head of the Songming County Huadengxi Art Troupe. Over the past 20 years, he has composed music for more than 50 large, medium, and small plays, including titles like "Strange Marriage" and "Lan Zhi An". Notably, "Lanzhi'an" and "Backward Cart" were recorded and broadcasted by the provincial radio station. His work "Baer Married" earned the second prize for music design at municipal level or higher and was adopted by the municipal theater troupe. He has participated in more than 30 plays during provincial and municipal rehearsals, receiving comprehensive recognition. Yang has created 6 Huadengxi songs and dances, with "Home of Employees" earning the municipal creation award, and "Praise the New Wind" achieving both the municipal first prize and the provincial performance award. His

composition portfolio encompasses more than 20 songs, all of which have been compiled into the album "Song of Yaoling". In addition to his musical contributions, he has authored 8 theoretical articles, including titles like "A Preliminary Study of Songming Taoist Music" and "How to Improve the Musical Ability of Primary and Secondary School Students". These have been published in journals such as "National Art Research" and "Yunnan Mass Literature and Art". He has also compiled and published works such as "Songming Huadengxi Music" and "Songming Folk Instrument Music".



Figure 8. Wenping, Yang

Source: Shutong Liu, from fieldwork in November 2022

4) Dingwei Liu: A national first-class actor and recipient of the Yunnan Huadengxi "Camellia Award". His accomplishments include various awards and honors. In 2006, he secured the second prize in the Yunnan New Drama Show and Young Actors Competition. The same year, he also earned the second prize for individual performance during the second Huadengxi in Yunnan Province Art holiday. His contributions were recognized in 2011 when he was named an exemplary

individual for Yunnan Cultural Construction in the "11th Five Year Plan" by the Department of Culture of Yunnan Province. In 2014, Liu was bestowed with the honorary title of "Women's Merit" by the Yuxi Women's Federation. He continued to shine in subsequent years: he secured the second prize in the Young Actors' Singing Competition of Huadengxi in Yunnan Province Art holiday in 2016, and the Individual Performance Award of the 14th New Drama Show in Yunnan Province in 2017. The streak of success carried on, with Liu winning the individual performance award for the Huadengxi show in Yunnan Province Art holiday in 2018. His dedication was once more celebrated with the honorary title of "March 8 Red Flag bearer" by the Yuxi Women's Federation in the same year. Liu's distinguished career is defined by remarkable performances. Among his notable roles are characters in plays like "Zhaojun Out of the Frontier", "Farewell Cave View", "Dou E's Grievance", "Camellia Blossom", "Flower Street Love", and many others.



Figure 9. Dingwei, Liu

Source: Shutong Liu, from fieldwork in November 2022

5) Hongyuan Li: Born in Yuxi City in April 1937, Hongyuan Li is a male figure who stands as a national transmission of intangible cultural heritage, a transmission of Yuxi Huadengxi music, and a national first-class composer. He possesses a profound understanding of the origins of Huadengxi music, and his creative prowess shines through designing music and vocals for over 200 Huadengxi plays, including notable productions like "The Mosaic Woman". His contributions have garnered accolades in numerous provincial and national competitions. Building upon the foundations of Yuxi Huadengxi music, Li Hongyuan introduced innovative elements, blending diverse musical materials to reshape Yuxi Huadengxi music. Li Hongyuan's academic contributions extend through various papers, encompassing more than 10 works such as "Song and Tune Creation", "Analysis of Composing Techniques in Huadengxi Music", and "Introduction to Huadengxi Music in the Yuxi Region". He undertook the ambitious task of editing a comprehensive volume on opera music integration titled "Yuxi Huadengxi Music", which spans 400,000 words. His personal monograph "Selected Works of Li Hongyuan's Huadengxi Music" further showcases his artistic journey. In recognition of his accomplishments, he was honored with the "Yunnan Literature and Art Achievement Award" in 2006 by the Propaganda Department of the Yunnan Provincial Party Committee, the Yunnan Provincial Department of Culture, and the Yunnan Provincial Federation of Literary and Art Circles. It is worth noting that, given the passing of Mr. Li Hongyuan, the information provided here has been obtained through his son, Mr. Li Ming.

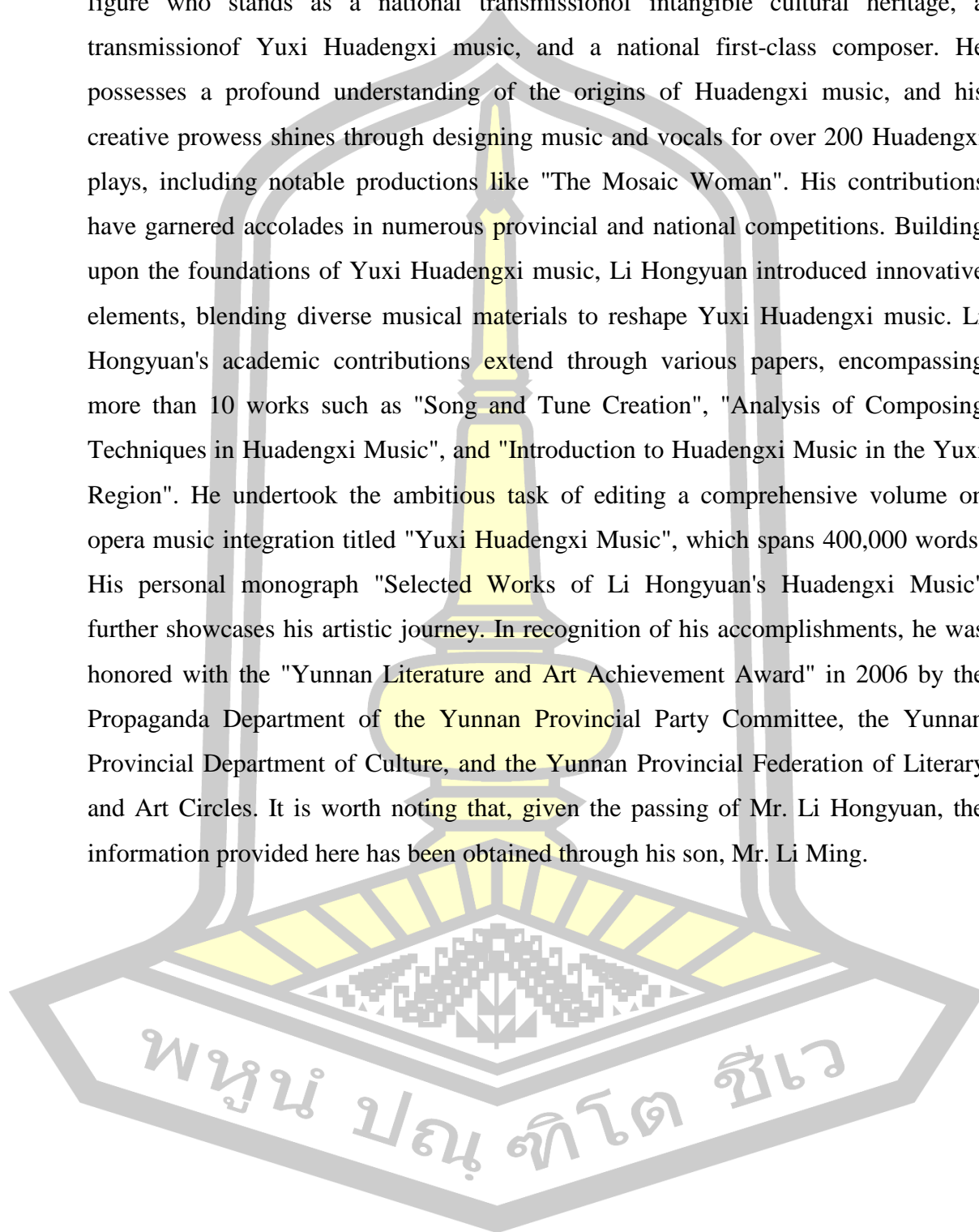




Figure 10. Hongyuan, Li

Source: Shutong Liu, from fieldwork in November 2022

6) Song Juyan: An esteemed successor of Huadengxi Performance in Midu County, Dali City, Song Juyan also holds the position of secretary-general at the Midu County Musicians and Dancers Association. In 1991, immediately after completing junior high school, Song Juyan was handpicked by the County Huadengxi Troupe to join the March Street Art Performance Team due to her exceptional talents. Since then, she has been an active participant in numerous performances. From 1998 to 2001, she was engaged by the Dali Bai Opera Troupe as a non-editor to contribute to ethnic song and dance tours. The year 2001 marked her involvement in the variety show held in Dali Old City. Subsequently, she became part of the Dali Ethnic group Art Troupe in the same year, participating in the tourism festival program in Beijing. She has played a pivotal role as an arranger and director for mass cultural performances in Yinjie Town on three occasions. In 2012, she lent her talents to the art performance of the Peasant Movement in Yunnan Province. Her program titled "Fitness Yangge" secured the first prize for the collective, along with the personal ethics award. The same year saw her participation in the opening ceremony performance of the inaugural Jianchuan Shibaoshan Tourism Festival. This

performance featured captivating programs like "Guanyin Dance", "Little Three Strings", and "Classical Dance". In March 2013, she was also an integral part of the opening ceremony performance of the Weishan Snack Festival.



Figure 11. Juyan, Song

Source: Shutong Liu, from fieldwork in November 2022

3.2.3 Selection of Songs

These selected classical works bear a significant influence on our research. The criteria for selecting songs are as follows:

- 2.3.1 Recommendations from esteemed inheritors of "intangible cultural heritage".
- 2.3.2 Classic representative works of Yunnan Huadengxi folk songs.
- 2.3.3 Songs showcasing distinct regional characteristics.
- 2.3.4 Songs recommended by professional vocalists.

พหุ มั บณุ ทิโต ชีเว

Table 1. Selection of the songs

Type of songs	Description	Total songs	Selected song
1.Huadengxi Love song	Describing the Love Life of Yunnan People	43	3
2.Huadengxi Mountain songs	Sing in Yunnan dialect and describe the lives of Yunnan farmersgrazing on grasslands	27	6
3.Huadengxi Modern songs	AAadapted traditional Yunnan Huadengxi music tunes, incorporating Western compositional techniques	48	3

2.4 Research tools

Questionnaires forms school students and Huadengxi artists.

Observation forms school students and Huadengxi artists.

Interview forms school students and Huadengxi artists.

The researchers employed several tools including, and to facilitate the research process. The steps involved in their creation are outlined below:

- 1) Designing Problems: Align the research objectives with the design of problems.
- 2) Instructor Inspection: Submit the designed problems to the instructor for review.
- 3) Modification Based on Feedback: Adjust the problems according to the feedback from the instructor.
- 4) Expert Review: Seek input from experts to evaluate the tools before use.
- 5) Final Modifications: Make necessary refinements based on expert suggestions before applying them in the research.

2.1 Observation: During the data collection phase, the researchers undertook in-person visits and investigations. They interacted with folk artists, explored folk musical instruments, engaged with folk associations, and observed folk festivals, weddings, and funerals associated with Huadengxi in Yunnan Province, China. These

activities allowed them to gather first-hand audio, visual, physical, and textual data. The researchers used USB flash drives and computers for data storage. Currently, field surveys have been completed in Yuxi City, Kunming City, and Dadu County of Dali. The researchers recorded folk Huadengxi performances and modern stage performances in these locations, conducting a comparative study to identify similarities and differences between Yunnan folk Huadengxi performances and modern stage renditions.

2.2 Interviews: The researcher selected four groups of informants as interview subjects to delve into the current landscape of folk Huadengxi performances and modern stage renditions in Yunnan. This includes an examination of the music characteristics of representative folk Huadengxi songs in four cities, as well as their dissemination in local primary and secondary schools and universities. The interview format was flexible, aiming for comprehensive coverage. The groups included:

- 1) 8 representatives of folk Huadengxi transmission from Kunming City, Yuxi City, Yao'an County, Chuxiong City, and Midu County, Dali City.
- 2) 6 performers from the Yunnan Huadengxi Troupe.
- 3) 2 choreographers and directors involved in modern stage performances of Huadengxi in Yunnan Province.
- 4) 4 local leaders and music teachers from primary schools and universities, along with 8 students from primary and secondary schools in Dadu County and Yuxi City.

3.3 Questionnaire: The questionnaire served as a field investigation tool. Given the diversity of Yi folk songs in different locations and historical stages, the researchers categorized them into various types such as wedding songs, sacrificial songs, funeral songs, love songs, children's songs, and entertainment songs. Each category encompasses several folk songs. Researchers selected 2-3 representative songs from each category for analysis. Questionnaires facilitated the collection of relevant data and aided in the identification of popular Yi folk songs cherished by the Yi community.

2.5 Data collection

- 1) The author collected data through field investigations and literature analysis. To obtain more relevant information, the researcher referred to libraries and

cultural literature centers, completing an analysis of relevant research documents using platforms such as CNKI (National Knowledge Infrastructure) and other online resources.

2) The research involved visiting Yuxi City, Dali City, Midu County, Kunming City, Yao'an County, and Chuxiong City in Yunnan Province, China, to conduct interviews on the transmission of Yunnan Huadengxi music. The research team documented interviews, observations, recordings, and video footage during these visits.

3) Interviews were conducted with composers of Yunnan Huadengxi Music. The focus was on recording their creative techniques, performance methods, and singing approaches for both modern stage Huadengxi performances in Yunnan Province and traditional Yunnan folk Huadengxi renditions.

2.6 Data management

"Huadengxi" in Yunnan Province encompasses three main musical styles: Han, Yi, and Bai. Researchers categorize and organize Yunnan Huadengxi Music songs based on their language and style. The data collection should be conducted in a manner that ensures originality and scientific accuracy, considering the musical form and content of "Huadengxi" in Yunnan Province.

2.7 Data analysis

During fieldwork, the author utilizes document data, music data, audio data, and video data. They organize interview questions and questionnaires to collect relevant firsthand information, including oral materials, music scores, audio recordings, and videos.

Through literature collection, researchers have organized existing preliminary research findings on "Huadengxi in Yunnan Province: Traditional Folk Performance and Modern Stage Performance." They compile music scores from various regions of Yunnan, using comparative analysis to identify similarities and differences between traditional Huadengxi performances and modern stage adaptations.

Researchers employ quantitative analysis and field survey data to examine the characteristics of Yunnan Huadengxi music.

1) Objective1. Use the observation method to gather pertinent experiences and insights. This phase includes five individuals: Guangdong Guo, Yilu, Liping Yang, Xujiang Deng, and Tianjin.

2) Objective2. Use employs the observation method to interview key informants, such as composer Mr. Yang Wenping, composer Mr. Li Ming, composer Mr. Tuo Baorong, and Mr. Zhou Meirun from the Huadengxi Song and Dance Troupe of Yunnan Province and the Huadengxi Song and Dance Troupe of Midu County, Dali City, Yunnan Province. This interview aims to understand their experiences in Huadengxi performance and Huadengxi music creation, along with collecting audio and video materials. Literary analysis and practical examination are utilized to scrutinize the music structure, melody, harmony, singing styles, qupai (fixed song melodies), lyrics, accompanying instruments, modes, tonalities, performance forms, and compositions by performers in Huadengxi in Yunnan Province, China.

3) Objective 3 employs field investigation to collect and organize music materials. It further employs literature analysis to summarize six works by Mr. Li Hongyuan, a representative transmission of Huadengxi in Yunnan Province. The central focus of data analysis revolves around the dissemination and development of local opera music culture in Yunnan. This study adopts descriptive research methods.

2.8 Presentation

In this article, this dissertation is divided into seven chapters.

- 1) Chapter I: Introduction
- 2) Chapter II: Review literature
- 3) Chapter III: Methodology
- 4) Chapter IV: The current status of Huadengxi
- 5) Chapter V: The Changes of Huadengxi
- 6) Chapter VI: The Preservation and Transmission of Huadengxi
- 7) Chapter VII: Conclusion, Discussion and Suggestions

CHAPTER IV

The Current Status of Huadengxi

In this chapter, the primary focus is on the analysis of the current status of Huadengxi in Yunnan Province, China. This analysis is achieved through field research, interviews, and questionnaire surveys, examining the following aspects:

1. The recent innovations and accomplishments
2. The historical development
3. The integration into educational institutions
4. The impact on square dance culture
5. Huadengxi artists in Yunnan Province

1. The Recent Innovations and Accomplishments

The aesthetic direction of the continual merging of ethnic and contemporary cultures is reflected in the current Yunnan Huadengxi. Huadengxi performance development should not merely follow ethnic lines, nor should it simply fill in current trend aspects in development but should be a blend of both. In the Honghe region, for example, where Huadengxi performances sometimes feature fans and cigarette packs, these components are truly transmitters of Yunnan Yi ethnic Huadengxi culture. However, there is a major incorporation of current clothing traits in Yunnan Huadengxi performances, giving them a unique and new appearance. In terms of music, location, narrative, and props, the approach should aim for popularization, nationalization, and modernity when playing. This method can assist bridge the gap between actors and viewers while highlighting the colorful and diversified appeal of Huadengxi performances.

Yunnan Huadengxi may gain higher creative worth, be conserved and promoted, perform on major stages, and reach a broader audience through innovation. Yunnan Huadengxi has entered a new phase as the new century develops, and "innovation" has become unavoidable. The piece, which is titled "On the Innovation and Development of Huadengxi Drama" underlines the fact that "Yunnan Huadengxi is facing new demands from the cultural market and audiences with different aesthetic

levels, requiring innovative measures in play production and artistic forms" (Baorong T, 2012)

In 2018, Yuxi Huadengxi Theater focused on creating a large-scale revolutionary historical Huadengxi show titled "Camellia Flower Red." This production serves as a striking example. The story is based on real character prototypes and narrates the heroic and touching tale of Wu Cheng, who participated in the revolution during the Great Revolution in Kunming under the recommendation of Li Guozhu, the first Communist Party member in Yunnan. Their meeting, acquaintance, companionship, and united pursuit of a common belief are depicted. Subsequently, due to betrayal by traitors, both were arrested and executed. This production not only incorporates various traditional Huadengxi performance elements in terms of content but also seeks innovation in the application of music, stage arrangement, performance form, and presentation. Ultimately, it achieves remarkable performance outcomes and generates enthusiastic responses. Huadengxi in Yunnan Province has achieved new breakthroughs in innovation in music, dance, and storyline, all of which are particularly evident.



Figure 12. "Camellia Flower Red" stage photo

Source: Dingwei Liu, from fieldwork in November 2022



Figure 13. “Camellia Flower Red” stage photo

Source: Dingwei Liu, from fieldwork in November 2022



Figure 14. “Camellia Flower Red” stage photo

Source: Dingwei Liu, from fieldwork in November 2022

Yunnan Huadengxi not only possesses extremely high artistic value but also holds significant entertainment value that cannot be overlooked. With the prevalence of television and the advancement of the internet, certain television media outlets in Yunnan Province have introduced programs associated with Yunnan Huadengxi performances. Various folk organizations such as "Star Shining Cup" and "Pretty Huadengxi" participate in Huadengxi competitions, facilitating the involvement of Huadengxi performers and enthusiasts from different regions of Yunnan. By means of recording, playback, and CD sales of select Huadengxi performances, regular individuals are also able to enjoy these performances. Even working individuals in remote areas can assemble a team to enroll in competitions and witness performances at designated township locations (Zhang, 2015).

In 2022, the "9th Yunnan Huadengxi and Dian Ju Week" took place in Xiangyun County, Dali City. The event was organized by the Propaganda Department of the CPC Yunnan Provincial Committee, the Department of Culture and Tourism of Yunnan Province, Yunnan Radio and Television Station of the Federation of Literary and Art Circles of Yunnan Province and executed by the Propaganda Department of the CPC Dali Prefecture Committee, the CPC Xiangyun County Committee, and the People's Government of Xiangyun County.

As an illustration, the program "Spring Flower Sea" introduced by the Wenhua College of Yunnan University of Arts within this competition is a folk dance born from a new deconstruction rooted in the "dance" element of Yunnan Huadengxi. This dance adopts numerous distinctive characteristics of Yunnan Huadengxi, boldly incorporating changes in speed, strength, and amplitude. The dance form diverges from traditional Huadengxi expression. It symbolizes an innovative evolution in Yunnan Huadengxi dance, conveying the emotions of Yunnan locals amid shifts in time and the changing seasons through a unique "dance language."



Figure 15. “Spring Flower Sea” stage photo

Source: Shutong Liu, from fieldwork in November 2022

From the performance, researchers observed that:

The Huadengxi artwork "The Return of the Crane," chosen by Zhaotong City in Yunnan Province, also participated in the competition. This piece narrates the heartwarming tale of the Black-necked crane in Dashanbao, its guardianship, and its interaction with the Black-necked crane, artfully depicting the coexistence of these cranes with the big mountain leopard in Zhaotong. The narrative is presented through various artistic expressions, thus establishing a foundation for the enrichment of Huadengxi art creation in Zhaoyang District and fostering the growth of Huadengxi art with locally sourced themes. This initiative contributes to the local community's creative efforts in Huadengxi art and advances the development of the art form with a focus on indigenous elements.



Figure 16. “The Return of the Crane” stage photo

Source: Shutong Liu, from fieldwork in November 2022

2. The Historical Development

Due to language differences and varying singing styles among artists across Yunnan, flower Huadengxi popular in different regions have been influenced by diverse genres, operas, or folk songs. As a result, Yunnan's flower Huadengxi can be further categorized into nine branches:

- 1) Kunming Huadengxi: This branch preserves numerous Ming and Qing minor songs and plays.
- 2) Yuxi Huadengxi: It stands as a representative of the new flower Huadengxi style and wields significant influence in the province.
- 3) Dali Midu Huadengxi: It maintains a close connection with the artistic traditions of the Yi and Bai ethnic groups.
- 4) Chuxiong Yao'an Huadengxi, Dayao Huadengxi, Chuxiong Huadengxi, and Lufeng Huadengxi: These branches, influenced by Ethnic group cultures, have preserved many songs and dances, including numerous folk songs, although lacking Ming and Qing minor songs.
- 5) Chuxiong Yuanmou Huadengxi: Representing flower Huadengxi in the northern Yunnan region, this branch has experienced extensive artistic exchanges with Sichuan due to geographical proximity.
- 6) Jianshui Huadengxi and Mengzi Huadengxi in Honghe Yi Autonomous Prefecture: Notably, Jianshui Huadengxi possesses distinctive characteristics and is often referred to as "Yi Huadengxi."
- 7) Qujing Huadengxi and Luoping Huadengxi: These branches are distinguished by their unique collective Huadengxi singing and dancing performances.
- 8) Wenshan Huadengxi and Qiubei Huadengxi: They have engaged in various exchanges with Zhuang art.
- 9) Huadengxi in other border areas: Apart from local ethnic songs and dances, Huadengxi is popular in many places, such as the Dai region in Simao and the Dong region in Luoping.

The prosperity of Huadengxi in Yunnan Province, China is closely related to the economic development and cultural level of various regions in Yunnan. According to research Huadengxi is the most popular musical drama among the people in

Yunnan. Except for some minority ethnic areas, it can be seen in almost all Han ethnic areas in other parts of Yunnan. The top cities in Yunnan's economic development are currently concentrated in the central cities of Yunnan Province, followed by the western regions. The prosperity of Huadengxi in Yunnan Province, China in the region is closely related to the economic region. The researchers selected four of the most prosperous cities for their main research, namely Kunming Huadengxi, Yuxi Huadengxi, Dali Midu Huadengxi and Chuxiong Huadengxi. Kunming City, Yuxi City, and Chuxiong City belong to the central region of Yunnan, while Dali Midu Huadengxi belongs to the western region. The prosperity of Midu Huadengxi is closely related to the long history and culture of Dali, and Dali is also the best developed region in western Yunnan.

2.1 Yaoan Huadengxi

The history of Yao'an County Huadengxi in Chuxiong, Yunnan, can be traced back to the end of the Ming Dynasty and the beginning of the Qing Dynasty. These Huadengxi spread from Jiangsu and Zhejiang to Yaozhou, assimilating and merging with local melodies to establish the fundamental tunes of Yao'an Huadengxi.

Since its establishment in 1956, the "Yaoan Huadengxi" Troupe has been warmly received by local communities and has successfully presented numerous performances, both large and small. In 2018, in response to the national government's call, the troupe was renamed the Yao'an County Intangible Cultural Heritage Protection and transmissions Exhibition Center. The county encompasses 77 village committees across 9 towns, each maintaining its own Huadengxi team. Presently, a total of 126 farmer Huadengxi teams exist throughout the town. To further nurture Huadengxi culture, county leaders initiated the "3+1" model in 2009 to support grassroots performance teams. This model involves "one administrative department, one county-level leader, and one village committee" offering assistance to a designated farmer art team when facing financial or clothing-related challenges. This policy has significantly contributed to the growth of grassroots farmer art performance teams in Yao'an County.

Apart from the Huadengxi troupe, Yao'an County is also home to a folk organization dedicated to Huadengxi performances, the Peasant Dramatists Association, established in 1983. The association mainly comprises farmers

passionate about Huadengxi and retired veteran artists who are dedicated to their artistic interests. Tao Zhengxi, the association's leader, outlines four main responsibilities: transmissions, creation, performance, and service. Annually, the Farmers' Association holds training sessions in the county, inviting instructors from the guidance department of the state cultural center to provide guidance to key members of farmers' performance teams from various towns, fostering the creation of superior works (Chunling, 2020).

The development of Yaoan Huadengxi primarily revolves around the songs and dances of the Han people, with the "La Hua" song and dance melody taking center stage. To this day, "La Hua" remains a relatively intact form of singing and dancing. Performances feature an interruption guy wielding a "sound medicine umbrella" and using boards to deliver humorous interruptions, attracting four or five male and female dancers to join in singing and dancing with exuberance.



Figure 17. The prop of Yaoan Huadengxi performance, “plaster umbrella”

Source: Shutong Liu, from fieldwork in July 2023

2.2 Yuxi Huadengxi

Huadengxi performances were already prevalent in Yuxi during the early Qing Dynasty. Yuxi Huadengxi had fused with Yuxi culture throughout approximately 300 years of development, becoming a cultural phenomenon deeply connected with the spiritual world of Yuxi citizens.

Yuxi's economy underwent significant expansion as the twentieth century began, further boosting the popularity of citizen led Huadengxi singing. Historical circumstances such as the 1911 revolution, the country's protection effort, and the democratic principles derived from the May Fourth effort spurred Yuxi Huadengxi's reform. Yuxi Huadengxi performers underwent modifications, influenced by other operatic genres such as Yunnan Opera, resulting in substantial changes and the birth of a "New Huadengxi." The progress of stage art has been led by the emergence of this "New Huadengxi" based on repertory. Performance profession divides have gotten increasingly complicated, leading to greater specialization for certain artists while others have developed distinct creative traits (Hongjun, 1991).

At the same time, several experts from around the province have been to various regions of Yuxi to gather, organize, and develop Huadengxi, resulting in teaching materials. These initiatives earned significant recognition and countrywide promotion through teaching techniques, increasing Huadengxi's popularity and expertise. During the 1980s, Huadengxi performances such as "Love and Love," "Zhuo Mei," and "Arlo" won multiple national awards, including the Cultural Award, China Theater Awards, and Chinese Drama Literature Society Award. During this period, notable Huadengxi artists such as Yang Liqiong, a Plum Blossom Award winner, emerged. The introduction of these remarkable Huadengxi creations, together with the unwavering efforts of Huadengxi practitioners, has tremendously accelerated the growth of Huadengxi dance art.

2.3 Midu Huadengxi

Through the author's investigation, a strong artistic essence of Huadengxi was found in Midu County, Dali Bai Autonomous Prefecture. Each village in Midu County boasts its own Huadengxi team, ranging from a dozen to a few hundred members, with no fixed size limit. A distinctive trait of Midu Huadengxi is its versatile performance locations, which can range from theaters to open fields.

Performers encompass both professional Huadengxi artists and amateurs, showcasing a free-form performance style that involves walking while singing and dancing, generating a casual and lively atmosphere (Shiming, 2014).

Throughout the investigation, the author discovered that Midu Huadengxi has become an integral aspect of daily life for the residents of Midu. Beyond being a leisurely activity after meals, it's an essential performance for various festivals, weddings, and ceremonial events. According to relevant data, the county now has over 520 amateur Huadengxi teams, each comprising more than 30 members. The vivid scene of colorful lights adorning Midu is now an inseparable part of the county's newly infused artistic atmosphere.

Today, with the backing of Midu County's government and its people, musicians have meticulously collected and organized a wealth of Huadengxi music, melodies, and singing materials. These materials have been incorporated into national and provincial music publications and magazines. Tunes like "Ten Sis," "Embroidering Lotus Bag," "Small River Flowing Water," and "Midu Mountain Song" have gained national recognition within the music industry. In 1961 and 1983, the Yunnan Huadengxi Troupe, the Provincial Mass Art Museum, the Midu County Huadengxi Troupe, and the County Cultural Center successively published "100 Selected Songs of Yunnan Huadengxi" and "Midu Music of Yunnan Huadengxi." These publications systematically compiled the melodies of Midu Huadengxi, propelling Midu Huadengxi towards recognition at the provincial and national levels and boosting its popularity significantly.

In the urban areas of Midu County, various traces of Huadengxi culture can be observed. The streets display stone tablets engraved with Midu Huadengxi melodies. This is a symbol of the living fossil of Huadengxi culture, while residential walls showcase images promoting Midu Huadengxi culture. This combines China's "cultural wall", which aims to promote civilization, promote public welfare, health movements, green environmental protection, and promote new urban culture. Although the Midu Huadengxi has now taken to the stage, these street cultures indicate that its roots are still deeply rooted in the people and continue to thrive, reflecting the entertainment and mass nature of the Midu Huadengxi. These elements

owe their existence to the support from the Midu County government and the heartfelt affection of the people.



Figure 18. Stone tablet engraved with the tune of the Midu Huadengxi on the street.

Source: Shutong Liu, from fieldwork in July 2023



Figure 19. Picture of Midu Huadengxi on the Wall of the Community

Source: Shutong Liu, from fieldwork in July 2023

2.4 Kunming Huadengxi

The Kunming region was the political, economic, and cultural center of Yunnan in ancient times. During the Nanzhao period, although the center of the province was transferred to the Erhai region, after the decline of Nanzhao, the center was transferred to Kunming. During the Ming Dynasty, a large number of foreign cultures were passed down, and Kunming was one of the pioneers. The flower Huadengxi in Kunming area, centered around Kunming and nearby Chenggong County, spread to other regions. The main characteristics of Kunming Huadengxi are reflected in two aspects.

Firstly, it retains the most Ming and Qing time songs and plays among Yunnan Huadengxi. The Huadengxi repertoire "Xiangcheng Family" and "Fishing" that are popular in Kunming are all sung in Ming and Qing dynasties. In the play "Fishing", the character Wu Laohan sings "C Hangzhi Er", Wu Feixia sings "Date Pole"; in addition, there are "Inverted Paddle" and "Parasitic Grass". Secondly, because Kunming is the political, economic, and cultural center of the province, in order for flower Huadengxi in various parts of the province to have an impact throughout the province, they must go through Kunming. For example, after the Yuxi Huadengxi is transformed into a new Huadengxi, it can also be processed by Kunming to expand its influence throughout the province. The development of Kunming Huadengxi not only absorbs the strengths of other regions, but also affects the development of Huadengxi in other regions (Xixin, 2003).

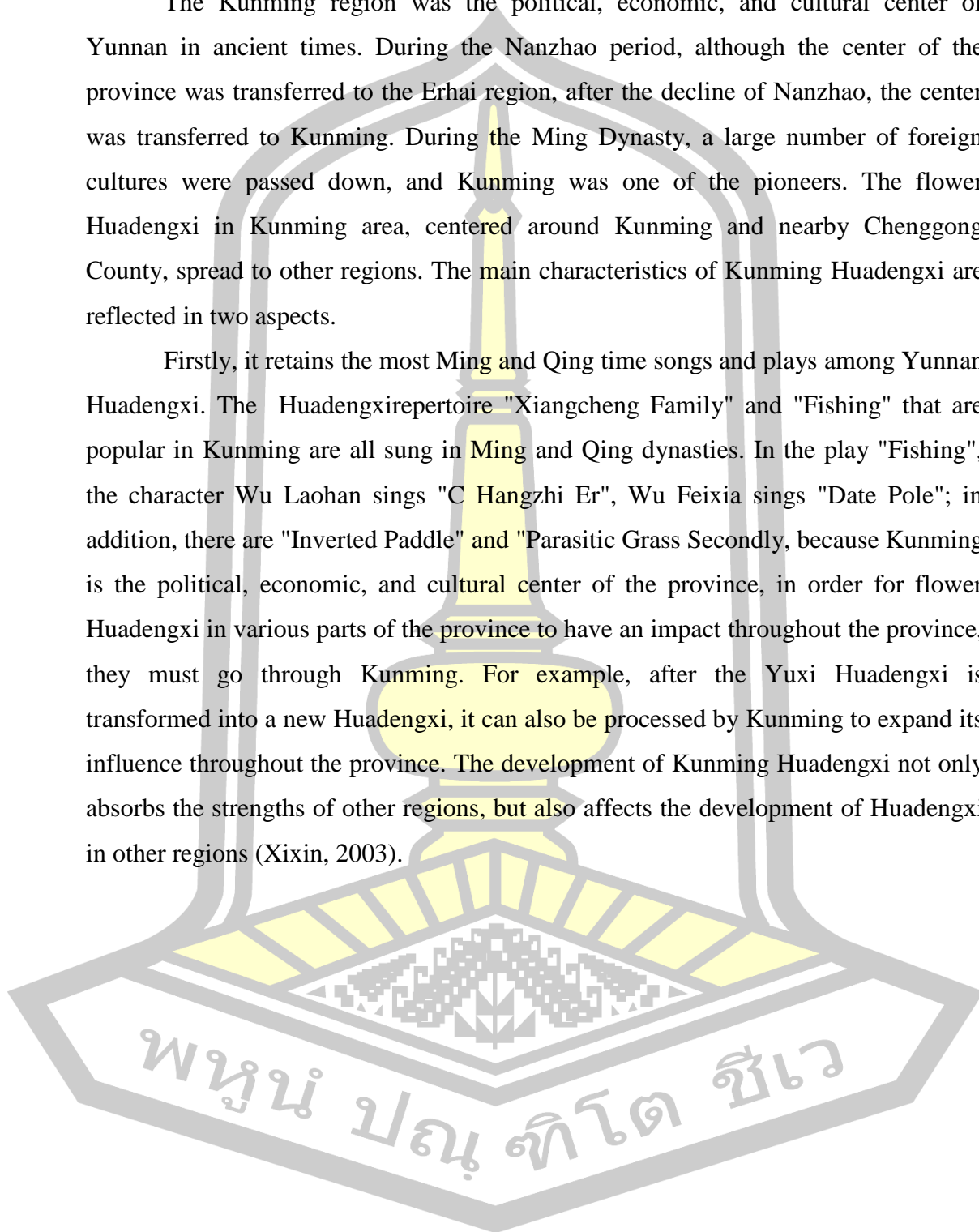




Figure 20. Picture of Kunming take place the 17th Yunnan Huadengxi
Source: Shutong Liu, from fieldwork in July 2023



Figure 21. Picture of Kunming songming Huadengxi's Instrumental performance.
Source: Shutong Liu, from fieldwork in July 2023

3. The Integration into Educational Institutions

In order to gain a deeper understanding of the perception of local primary school students regarding Yunnan Huadengxi, the author administered questionnaires in over ten public schools, including Midu County Primary School, Yuxi Primary and

Secondary School, and Songming Primary and Secondary School. A total of 350 participants effectively took part in the survey. Among them, 61 students exhibited no prior awareness of the local opera "Yunnan Huadengxi," while 114 students were unfamiliar with Yunnan Huadengxi performances. Only 78 students attended schools that incorporated Yunnan Huadengxi into their curriculum, while 268 students opted to purchase tickets to witness Yunnan Huadengxi performances. Additionally, 333 students affirmed their belief in the transmissions and preservation value of Yunnan Huadengxi.

Table 2. Yunnan Huadengxi student Survey Questionnaire

Question	Answer		Total
	Yes	No	
Question 1 Understand Huadengxi	289	61	350
Question 2 Understand Huadengxi Performance methods	206	144	350
Question 3 Huadengxi is included in the school curriculum	78	172	350
Question 4 Proactively purchase tickets to watch	268	82	350
Question 5 Having the value of protection and having the value of protection and transmission	333	17	350

The survey results reveal that local primary school students in Yunnan hold a positive outlook toward Yunnan Huadengxi. The majority of students exhibit a willingness to learn about Yunnan Huadengxi. The primary school phase serves as a pivotal period for individuals to develop a proper grasp of artistry. The allure and

illuminating nature of unexplored domains can offer elementary school students an early introduction to traditional culture. Engaging with Yunnan Huadengxi through study can facilitate their comprehension of its cultural and artistic significance.

Table 3. Yunnan Huadengxi teacher Survey Questionnaire

Question	Answer		Total
	Yes	No	
Question 1 Understand Huadengxi	35	17	52
Question 2 Understand Huadengxi Performance methods	29	23	52
Question 3 Teaching Huadengxi is helpful for students	41	11	52
Question 4 Willing to organize students to watch Huadengxi performances	46	6	52
Question 5 Having the value of protection and having the value of protection and transmission	52	0	52
Question 6 Willing to learn about Huadengxi for classroom teaching	36	16	52

According to the findings of the study, elementary school teachers in Yunnan Province had a favorable opinion of Huadengxi in Yunnan Province, China. Most teachers are eager to learn from Huadengxi in Yunnan Province, China and build successful teaching approaches. The key to teacher education for students is guidance, and actively teaching students to comprehend tradition is an essential step in fostering traditional culture. School and family have the greatest effect on kids' knowledge of

things during adolescence. Students' cultural literacy can benefit from traditional campus culture. On campus, students can be exposed to a variety of traditional cultural topics, broadening their horizons and improving their understanding of traditional culture and art.



Figure 22. Huadengxi is included in the school curriculum

Source: Shutong Liu, from fieldwork in July 2023

4. The Impact on Square Dance Culture

During the field survey, the author visited various locations including Yuxi City, Midu County of Dali Prefecture, Songming County of Kunming City, Yao'an County of Chuxiong Prefecture, Yuanmou County, and others. It was observed that Huadengxi square dance has become an integral part of people's daily lives. The emergence and promotion of Huadengxi square dance have led to a deeper integration of Huadengxi art into people's perspectives, making it a central element in local entertainment (Chunling, 2020).

Yunnan Colored Huadengxi Square Dance is an amalgamation of colored Huadengxi and square dance elements. Huadengxi square dance brings together traditional Huadengxi movements with those of square dance, and the musical structure can be adjusted to align with the characteristics of square dance. Square dance, widely embraced as both entertainment and physical activity, is popular not

Source: Shutong Liu, from fieldwork in July 2023



Figure 24. The Lantern Song and Dance Fitness Exercises

Source: Shutong Liu, from fieldwork in July 2023



Figure 25. Playgame about Huadengxi show square dance

Source: Shutong Liu, from fieldwork in July 2023

From this, it can be seen that Yunnan Huadengxi has a very high level of entertainment and popularity. Whether it is the emergence of fitness exercise tapes or the rise of square entertainment, these factors make Yunnan Huadengxi highly

flexible, inclusive, and innovative in the creation of music materials and story content. This is also an important reason why Yunnan Huadengxi is so beloved by the people of Yunnan.

Table 4. Survey and Interview of Ordinary Residents

Interviewee	Interest	Have the idea of learning Huadengxi	Watched Huadengxi performances before	Huadengxi should be protected
Teenagers aged 14 to 34	Most people are not interested	Most people are not have	Most people are not have	Most people agree
Middle aged people aged 35 to 59	Most people are not interested	Some people have free time would to learn more	Most people say they have watched	Most people agree
Elderly people over 60 years old	Most people are interested	Most people are would to learn	Only a very few people have never watched it	Only a very few of people do not agree

Through a sampling survey of ordinary residents, researchers learned that only a small number of young and middle-aged people are willing to learn Huadengxi in Yunnan Province, China. Generally speaking, the audience of Huadengxi in Yunnan Province, China is relatively old, and most young people are not interested, so few young people are willing to learn it. Many residents cannot enjoy Huadengxi in Yunnan Province, China. They only listen to time in some performance venues, and some people learn about it through television, media, and other channels. Surprisingly, no matter what age group, most people believe that Huadengxi should be protected, which is also inseparable from the Yunnan government's years of promotion and protection of Huadengxi, making most people in Yunnan aware of its existence. The difference is that the popularity of Huadengxi in Yunnan Province, China in cities is not as high as in rural areas. Many highly educated people express no interest in Huadengxi, while those with lower education in rural areas are more

willing to learn and understand Huadengxi. This also reflects that many of the story content portrayed in Huadengxi in Yunnan Province, China comes from rural areas. The current dilemma of Huadengxi in Yunnan Province, China is not its popularity, but the need to attract more young people to learn. At present, the audience is mainly concentrated in the middle-aged and elderly, which is a significant obstacle in the process of transmission and development, and also a problem that needs to be urgently addressed, rather than just making people aware of its existence.

5. Huadengxi Artists in Yunnan Province

The progress of Huadengxi in Yunnan Province, China show has been propelled by the contributions of numerous professional scholars, performers, folk artists, and enthusiasts. Its widespread dissemination owes much to the efforts of the general public, and local Yunnan governments have recognized the value of certain families who have upheld the tradition of Huadengxi across generations, honoring them with plaques of distinction. It is through the endeavors of these artists that Huadengxi in Yunnan Province, China has attained its present state of magnificence.

Table 5. Investigation of the four-key informant

Interviewee	Income Condition	Means of transmission	Students age	Study number of people	level of education	venue of performant
Yang Wenpin	4000RMB per year	face to face teaching	6-80	About 100 people	Specialized Culture	Family, Art Troupe
Song Juyan	4000RMB per year	face to face teaching	30-70	More than 100 people	Specialized Culture	Training Institute
Tian Li	4000RMB per year	face to face teaching	18-70	Many people	Junior high school culture	Training Institute, Family
Guo Gunghua	4000RMB per year	face to face teaching	40-80	A little people	primary school culture	field

Based on pivotal interviews with four key informants, the researchers primarily focused on the present learning status and student numbers, musicians' income, and the methods of disseminating Huadengxi. Following the interviews, the four key informants indicated that many middle-aged and elderly individuals are eager to learn Huadengxi, while a small fraction of young people and children show enthusiasm for learning. Learners span various age groups, but the majority who persist in learning are middle-aged and elderly individuals. Most learners view Huadengxi performances as a hobby and do not intend to pursue professional performance careers.

Three key informants have dedicated decades to Huadengxi teaching, significantly contributing to the growth of folk education in Huadengxi in Yunnan Province, China. They hold the perspective that Huadengxi in Yunnan Province, China needs more involvement from young people. Presently, the primary audience for Huadengxi in Yunnan Province, China comprises middle-aged and elderly individuals, which hampers the spread and advancement of Huadengxi in Yunnan Province, China. Given that this group doesn't have a high level of education, these informants propose adopting traditional face-to-face teaching methods to attract more young people to participate in Huadengxi shows. Utilizing online media and other platforms can better facilitate the teaching and dissemination of Huadengxi performances among young people.

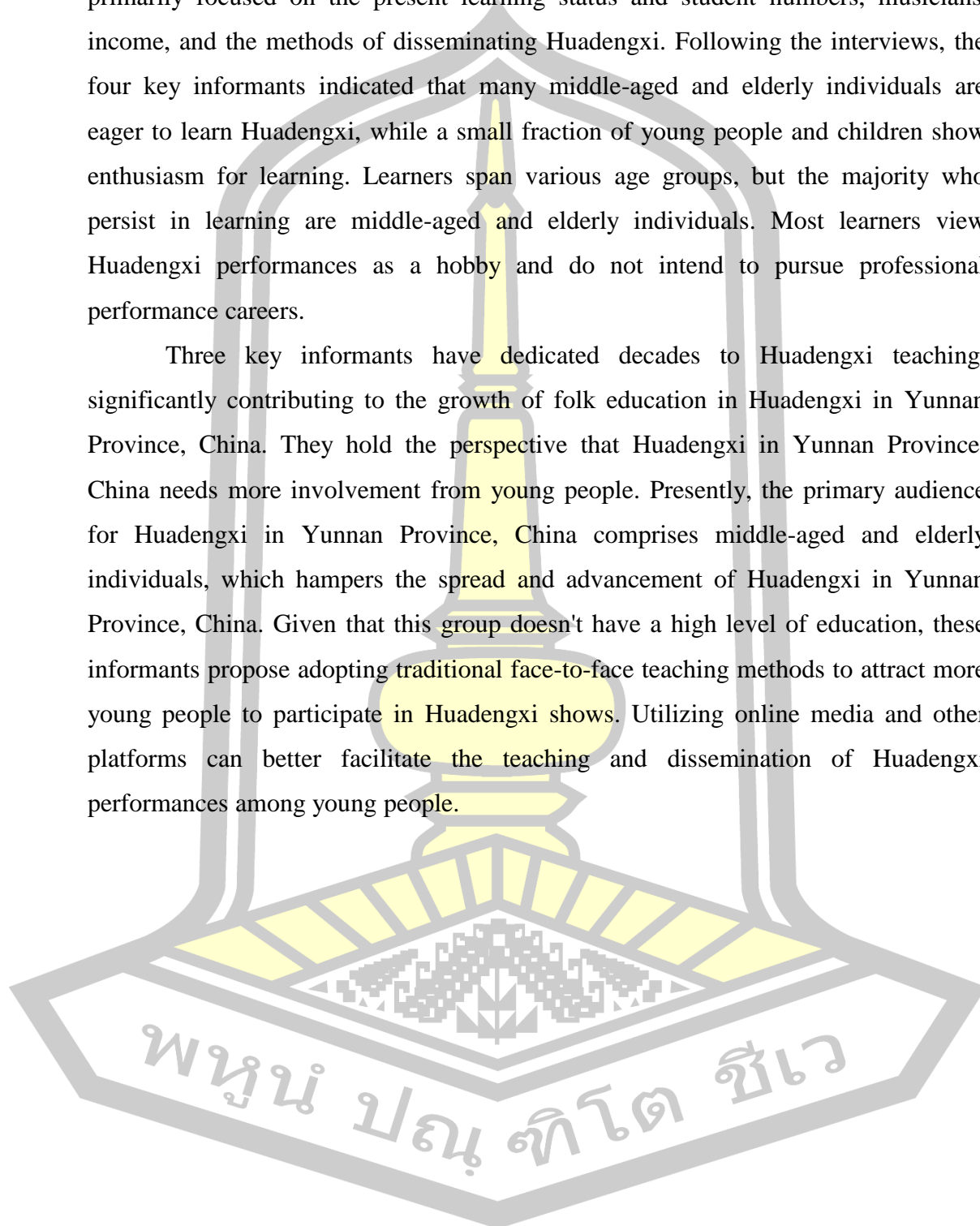


Table 6. Professional Artist Survey

Interviewee	Means of transmission	How to innovate	facing problems	Proposals
Kui Jun	face to face teaching	Improve performance mode	Lack of professional performance talents	Professional Huadengxi Actor
Tuo Baorong	face to face teaching	Improvement of theatrical effects on stage	Lack of professional creative personnel	Director and Actor of Huadengxi Drama
Yang Wenpin	face to face teaching	The Combination of Chinese and Western Composing Techniques	Few students can persist in learning composition	Huadengxi Music Composer

The researchers conducted interviews with three professional artists, namely directors, composers, and actors. All three are accomplished practitioners of Huadengxi in Yunnan Province, China, and they shared their insights regarding the current state of Huadengxi in Yunnan Province, China.

Composer Yang Wenping believes that the future development of Huadengxi holds promise, but it also faces several challenges. From the perspective of musical composition in Huadengxi shows, he sees a regression in the creation of Huadengxi music recently. Many Huadengxi music composers blindly pursue integration with modern music, causing Huadengxi music to lose its original flavor. He believes that while innovating the music, the core essence of Huadengxi music should also be preserved, as neglecting it is detrimental to the spread and development of traditional art.

Director Tuo Baorong notes that the stage theatrical effects of Huadengxi in Yunnan Province, China have been progressing positively. However, some

outstanding stage effects and scripts of Huadengxi in Yunnan Province, China are crafted by talents from first-tier cities such as Beijing and Shanghai. This reveals a certain scarcity of accomplished local Huadengxi directors and creators within Yunnan. For Huadengxi in Yunnan Province, China to advance further, it needs to nurture more local talents.

Actor Kui Jun highlights “a significant shortage of professional Huadengxi performers in smaller cities, often stemming from the financial support provided by the local government”. He emphasizes the necessity to enhance the treatment of professional Huadengxi performers. In terms of cultural popularization, more policies are required to support the development of Huadengxi performers and to boost the recruitment of professional Huadengxi performers.

The artists collectively believe that reinforcing measures for transmissions and financial preservation are indispensable for the future development of Huadengxi in Yunnan Province, China. They advocate for robust government support for Huadengxi in Yunnan Province, China professional learners and folk artists, offering appropriate economic subsidies and motivating their contributions to the propagation of Huadengxi in Yunnan Province, China.

According to the study findings, Huadengxi in Yunnan Province, China currently lacks professional skills in small cities, while good resources are concentrated in major cities or economically developed areas. The income and welfare of Huadengxi performers are comparatively excellent in Yunnan's key cities, including as Kunming, Yuxi, Chuxiong, and Qujing, and local performances are significantly greater than those in other cities. Improving the income and treatment of Huadengxi performers, improving local government support policies, increasing the promotion and popularization of Huadengxi dramas, and increasing the employment opportunities for professional Huadengxi drama performers are all important conditions for resolving the current bottleneck in the development and transmission of Huadengxi in small cities.

Summary

This chapter discusses the present state of development in Huadengxi, Yunnan, China. For starters, it is mostly manifested in performance style innovation and the fusion of current culture and art, with its creative originality changing and developing

in tandem with the times. The goal is to study the development status of Huadengxi in various Yunnan areas. Second, the researchers chose four Yunnan strong economic growth districts as the primary research cities, and the deciding variables for the development of local Huadengxi exhibitions are directly tied to the region's economics and culture. Finally, the researchers discussed the current state of Yunnan Huadengxi in schools and civil society groups, as well as its popularity and challenges. The goal was to determine Yunnan Huadengxi's present popularity and what improved actions should be made by relevant staff to promote it.



CHAPTER V

The Changes of Huadengxi

This chapter mainly analyzes the changes in Huadengxi in Yunnan Province, China, from three aspects:

1. The Background and Formation History of Huadengxi
2. The changes and development
3. The changes of music characteristics

1. The Background and Formation History of Huadengxi

1.1 The Early Stages of Huadengxi Formation in Yunnan Province

The initial formation of Huadengxi in Yunnan Province can be traced back to the Ming Dynasty. So far, no earlier relevant literature has been discovered. If Huadengxi in Yunnan Province had its origins in folk activities and songs, then the early Ming Dynasty in China could likely be considered the starting point for the development of Huadengxi in Yunnan Province.

Based on Chinese historical records, the Ming Dynasty pacified Yunnan in 1382, with a Ming army of 300,000 people entering the region. This influx of Han immigrants from the Jiangnan region of China had a substantial economic and cultural influence on Yunnan. Festival activities and short songs from the Ming and Qing dynasties were introduced to Yunnan during this period.

From the Ming Dynasty to the mid-Qing Dynasty, the art of Yunnan Huadengxi predominantly centered on singing and dancing. During this era, Yunnan Huadengxi performances were primarily staged in rural areas, often featuring simple storylines.

Starting in 1681 of the Qing Dynasty, a period of rapid economic and cultural growth unfolded in Yunnan. Numerous Chinese operas were introduced to the region, leading to gradual transformations. The most significant transformation influenced by these operas was the shift of Yunnan Huadengxi from being focused on singing and dancing to a more dramatic form. This transition marked a major turning point in the evolution of Yunnan Huadengxi (Qian, 2008).

1.2 The Emergence of New Huadengxi in Yunnan

Around 1910, capitalism began to take root in Yunnan, and with improvements in people's cultural lives, a desire for more sophisticated forms of entertainment emerged. Dissatisfied with the traditional Huadengxi, people started making modifications, leading to a major change known as the emergence of the new Huadengxi drama.

The birth of New Huadengxi initially took place in the Yuxi region and later extended to Kunming. These two cities are located in the central region of Yunnan Province, characterized by relatively developed commerce, culture, and agriculture. People were no longer content with the farmer oriented Huadengxi and started reshaping its form (Yingyuan, 2009).

In 1920, the Yuxi region organized a Huadengxi performance based on the traditional Huadengxi play "Going Out." This was adapted into a new play called "Going Out to the Factory." The content of the drama introduced previously unexplored narratives, depicting farmers aspiring to become workers. This change enriched the theatrical composition of Huadengxi and captured the audience's interest. Subsequently, dramas featuring themes such as relationships between wives and mothers-in-law emerged, with these complex storylines reflecting the lives of the people at that time. This genre of drama gradually expanded its influence, earning the name "New Huadengxi" to differentiate it from the traditional Huadengxi's singing and dancing format, which was then referred to as the "Old Huadengxi."

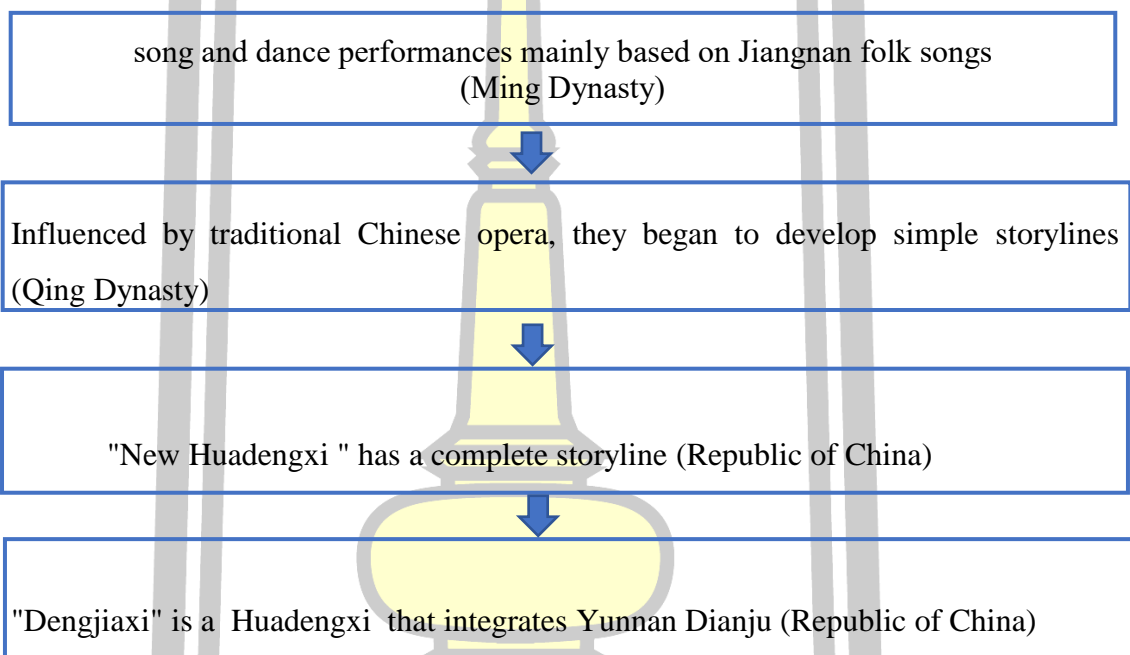
1.3 The "Deng Jia Xi" Stage of Yunnan Huadengxi

By 1940, Huadengxi had transitioned from non-professional performances to professional ones. During this time, a Huadengxi artist named Xiong Jiechen opened a tea house in Kunming for Huadengxi performances. To meet the performance demands, they extensively incorporated another form of Yunnan opera, "Dianju," into Huadengxi performances. This involved either singing "Dianju" songs with Huadengxi music or adding "Dianju" performances to Huadengxi shows. This integration phase is known as "Deng Jia Xi" in Yunnan. The emergence of "Deng Jia Xi" contributed to making Huadengxi more dramatic in nature.

Before 1949, Huadengxi in Yunnan Province could be categorized into three forms: the first was the old Huadengxi, primarily characterized by song and dance

performances. The second was the new Huadengxi and "Deng Jia Xi." The third form was student Huadengxi. Due to China's engagement in the War of Resistance against Japan during that period, the adaptation of these plays was closely tied to the politics of the time, and many were performed in schools and by teams led by the Communist Party of China (Zhang, 2015).

The early evolution process of Huadengxi can be divided into:



2. The Changes and Development

2.1 Huadengxi's Decline and Prosperity Period in Yunnan

Between 1950 and 1965, traditional Huadengxi art gained significant attention from the cultural and artistic community. Numerous scholars and Huadengxi artists joined research endeavors aimed at exploring the cultural heritage of Huadengxi art. These efforts resulted in noteworthy achievements in areas such as bibliography, opera ontology, and other aspects of Yunnan Huadengxi art research.

Tune stands as the foremost element within Huadengxi music, conveying musical ideas, main melodies, and serving as a pivotal medium for listeners to engage with and comprehend musical content. Organized by institutions such as the Yunnan Provincial People's Art Museum, Huadengxi Drama Troupe, and Yunnan People's Publishing House, along with contributions from Huadengxi artists including Jin

Zhong, Li Fang, Gu Feng, Dai Dan, Zhang Xuecheng, Shi Hong, Wang Qun, and others, an extensive investigation, organization, and research on Yunnan Huadengxi music have been undertaken. This effort has yielded a plethora of valuable findings pertaining to the tunes and music of folk traditions. These include the second "volume of Yunnan folk music - Huadengxi," the "anthology of Yunnan Huadengxi tunes," the "music of Yuxi Huadengxi," the "music of Chenggong Huadengxi," the "music of Yao an Huadengxi," and the "music of Chuxiong Huadengxi"

From 1966 to 1976, during the Cultural Revolution, Yunnan experienced a decline in Huadengxi. Academic research ideas and environments were heavily influenced by ultra-left political notions, leading to backward social values and academic perspectives. "Shan Hua Zan - Huadengxi Songs and Dance" absorbed elements of "model games" in its chants and performance programs. While innovative in terms of Huadengxi performance, it compromised the fundamental characteristics of the Huadengxi, resulting in the loss of its original style (Weihong, 2018).

Starting in 1978, with China's reform and opening up, Huadengxi researchers expanded their horizons over the course of the past four decades. They approached Huadengxi from diverse angles, such as philosophy, aesthetics, psychology, sociology, cultural studies, art, geography, and literature. Scholars conducted comprehensive analyses and reflections on topics like transmissions and protection, innovation and development, as well as challenges and opportunities in the realm of new Huadengxi. This broadened research scope and diversified methodologies have led to profound insights (Zhong, 1997).

Wang Qun's "Introduction to Yunnan Huadengxi Music" delves into the introduction and evolution of Yunnan Huadengxi music, providing an overarching perspective on its development. Chen Yuan examined issues related to teaching and cultivating Huadengxi music in "How to Design Huadengxi Music," while Yu Yanmin explored Yunnan Huadengxi dance in his work titled "Yunnan Huadengxi Dance"

The decline and prosperity of Yunnan Huadeng Opera are mainly reflected in:

During the founding stage of the People's Republic of China, government departments attached great importance to the integration of new cultural ideas (New China 1950-1965)



The rise of the Cultural Revolution led to the decline of Yunnan Huadeng Opera (1966-1976)



With China's reform and opening up, Yunnan Lantern Opera has formed a large-scale theatrical performance that combines song, dance, drama, and music

2.2 The Development of Song and Dance Culture in Yunnan's Huadengxi

The musical structure of Huadengxi employs a system that amalgamates multiple melodies. These melodies encompass folk songs and minor tunes, along with some Ming and Qing folk Huadengxi music, boasting a wide array of melodic origins. Over the years, thousands of pieces of music have been collected through various methods, including those passed down from the Ming and Qing dynasties. Many originate from folk songs and minor tunes, while others absorb influences from Yunnan Yangqin music, religious music, and ethnic music. Some pieces stem from the transplantation of folk songs or operas from neighboring provinces. As a result, Huadengxi incorporates a diverse range of tunes, and once integrated, their unique vocal styles and ornamentations blend with dance, dramatic rhythm, and Yunnan dialect pronunciation, yielding a diverse yet unified form of Huadengxi music characterized by its outstanding emphasis on singing and dancing.

Huadengxi in Yunnan Province aligns with traditional Chinese opera music, and its historical roots within this traditional opera music system are relatively recent. It initially derived from folk songs and minor tunes, evolving through several generations of opera artists to attain its present-day complete form. The overall arrangement of Huadengxi music is coherent, and its musical morphology encompasses elements like structure, scale, mode, singing, as well as melodic style

and color. If one were to sum it up with a few descriptors, Huadengxi features a simple structure, straightforward folk melodies, localized lyrics, and captivating singing style (Di, 2007).

Huadengxi dance constitutes an integral aspect of Yunnan Huadengxi, and traditional Huadengxi types encompass both dance-only forms like "Lion Dance" and "Monkey Bullet Cotton," as well as collective singing and dancing types such as "Lian Xiang" and "La Hua." General movement characteristics include swaying the knees left and right, twisting the waist to sway the hips, and the rhythmic movement of both hands. The elegant folk term "The Wind Waves Willow Branches" describes this movement, wherein the body forms three flowing curves (Qinglin & Lifan, 2009).

Dance props play a prominent role in Yunnan Huadengxi performances, with performers often employing fans or handkerchiefs as extensions of their hands. These props have been consistent elements in song and dance programs since ancient times. In some shorter Huadengxi dramas featuring singing and dancing scenes, performers incorporate fans. The dance steps involve coordinated lower body movements of the feet, knees, hips, and waist, which in turn drive the larger movements of the upper body and arms. Skillful performers achieve a coordinated posture resembling "The Wind Waves Willow Branches." Hence, these hand props serve a dual purpose: firstly, extending the arm to facilitate balance amid dance steps; secondly, enhancing the artistic image.



Figure 26. Yunnan Huadengxi dance movements

Source: Shutong Liu, from fieldwork in July 2023

2.3 Integration of Huadengxi in Yunnan Province and Ethnic group Music Elements

The third major change in Huadengxi in Yunnan Province is the nationalization of the region. Chinese opera named after Huadengxi is not only found in Yunnan, but also in provinces such as Hunan, Guizhou, and Sichuan. Huadengxi from the same source spread to different provinces, gradually becoming localized and nationalized over time, and possessing its own characteristics. The integration of regionalization in Huadengxi in Yunnan Province is reflected in the following aspects: firstly, the integration of performance customs, which integrates the customs of Yunnan ethnic minorities. Secondly, the regionalization and nationalization of the performance content of Huadengxi. Yunnan people have adapted some plays that are commonly owned by the whole of China according to their own views on life and aesthetics, becoming unique Huadengxi plays in Yunnan. Thirdly, branches of Yunnan Huadengxi have emerged, such as Kunming Huadengxi, Yuxi Huadengxi, Dali Huadengxi, Chuxiong Huadengxi, Honghe Huadengxi, Wenshan Huadengxi, etc., which are divided into many branches. These Yunnan Huadengxi have similarities but differences (Yuan, 2016).

The nationalization of Huadengxi in Yunnan Province is mainly reflected in two major branches: Han style Huadengxi and Yi style Huadengxi. There are also Huadengxi plays of the Bai and Zhuang ethnic groups in Yunnan. The reason why they are not classified is because there is a lack of repertoire in these two categories, which must reach a certain number in order to form their own unique Huadengxi style of play.

The Huadengxi style of the Yi ethnic group in Yunnan can become an independent style, mainly reflected in the following aspects: Firstly, the Huadengxi style of the Yi ethnic group is a new artistic form formed by the fusion of Huadengxi play and Yi music elements, which not only has the characteristics of Yi art but also has the characteristics of Huadengxi play. Secondly, its Huadengxi repertoire embodies the fusion of aesthetic tastes between the Yi and Han ethnic groups. Thirdly, the Yi style Huadengxi integrates music, clothing, and dance. As we mentioned earlier, the traditional Han Yunnan Huadengxi evolved from singing and dancing to drama. However, Yi Huadengxi has a strong dance style, and the dramatic

level of Yunnan Huadengxi has also been continuously improving in recent years. However, the Yunnan Yi style Huadengxi places more emphasis on its singing and dancing qualities, which is also one of the reasons why it can form its own style.

"La Hua" is a "group stage" dance in Yi ethnic Huadengxi, where actors appear together to play a role in stabilizing the scene. Previously, actors used to dance "La Hua" to mainly express the admiration between men and women. The current "La Hua" dance has gradually evolved into a versatile and charming multi person "group stage" dance with novel and beautiful movements, making the opening atmosphere more lively. This dance is a basic combination dance that can reflect the performance skills and style characteristics of the Yi ethnic lantern dance more comprehensively.

Huadengxi with Yi style is mainly concentrated in Yuxi City, Midu County, Dali City City, Chuxiong Yi Autonomous Prefecture, and Honghe Prefecture. In the Huadengxi plays involving the theme of the Yi style in Yunnan, such as the Yi nationality's Zhuo Mei and Aro, the composer Lee Hong-yuan skillfully turned the minority music into a Huadengxi and directly used the melody of minority music as an independent aria. For example, in Zhuo Mei and Aro, the lead singer and chorus "The torch lights up, the horn blows", and the hero and heroine duet "Speak to me quickly if you have a word", directly using the materials of Yi Folk music.

In summary, researchers have found that Yunnan Yi ethnic Huadengxi can form an independent genre, and the biggest difference from Yunnan Han ethnic Huadengxi is not only in the use of language, but also in the emphasis on dance performance. In Yunnan Han ethnic lantern opera, music, dance, and storyline are equally important components, and composers and directors need to consider these three factors when creating new dramas. Yunnan Yi Huadengxi pays more attention to the characteristics of dance, and the expression of musical characteristics is closer to mountain songs. The presentation of the story plot is relatively simple compared to the Han ethnic group. This also requires actors and composers to consider highlighting their dance style in addition to using Yi music when creating.

3. The Music Characteristics

3.1 The Relationship between Yunnan Huadengxi Music Tunes and Jiangnan Folk Songs during the Ming and Qing Dynasties

The tunes of Yunnan Huadengxi music are primarily derived from small songs and folk songs originating from the Ming and Qing dynasties. Since the establishment of modern China, Yunnan's Huadengxi researchers have collected over 1000 pieces of Huadengxi music. Among these, several popular Huadengxi musical pieces in Yunnan, such as "Yu Mei Qing," "Sigh at the Five Watches," "Yang Que Diao," and "Die Duan Qiao," share connections with minor songs and folk songs from the Ming and Qing periods, often originating from regions outside the province.

For instance, the renowned Huadengxi song "Beauty Yu" in Midu County, Dali City, Yunnan Province, bears a striking resemblance to the Jiangsu folk songs "Suzhou Scenery." Similarly, the well-known Yunnan Huadengxi song "Die Duan Qiao" shares similarities with the Jiangsu folk songs "Jasminum Sambac."

The provided image depicts a comparison between the scores of the Yuxi Huadengxi music "Yu Mei Qing" and the Jiangsu folk songs "Suzhou Scenery." It's apparent that the "main tone" and "melodic lines" of these two musical compositions are quite similar, both employing the Chinese pentatonic mode "GACDEG." The variations in rhythm are the primary distinguishing factors. Moreover, the musical sentence structure of both works is identical, concluding on the "G tone," also known as the "Zhi tone" in Chinese traditional music.

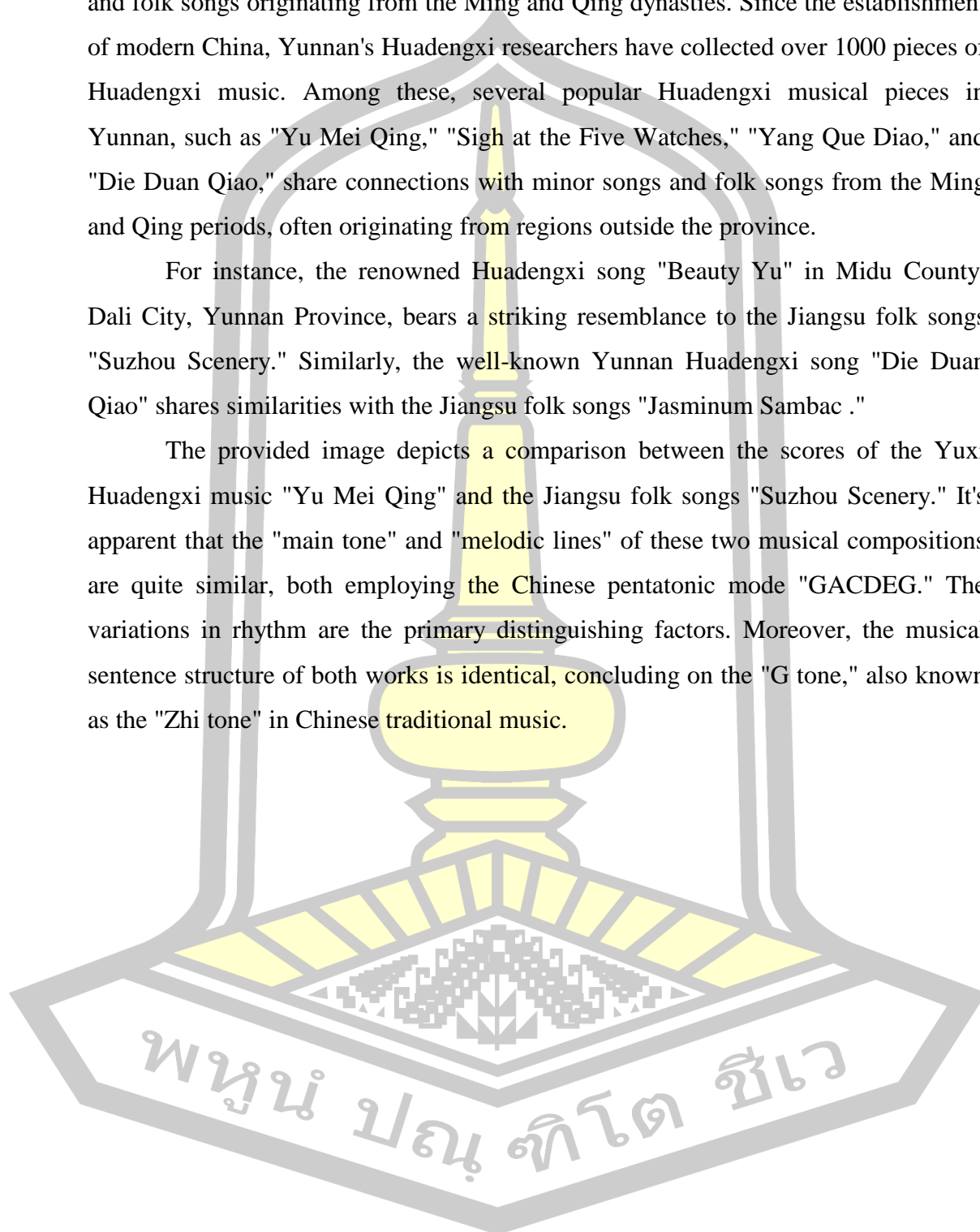




Figure 27. Comparison of Yuxi Huadengxi “Yu mei qing” and Jiangsu Folk songs
“Gusu feng guang”

Source: Shutong Liu, transcription from fieldwork in July 2023

The Huadengxi tune "Die Duan Qiao" is a widely recognized musical piece originating from Midu County, Dali City. It shares striking similarities with the Jiangsu folk songs "Jasminum Sambac," particularly in the second half of the melody (measures 9-18). Both compositions utilize the Chinese pentatonic scale "GACDEG," and they employ syncopated rhythms, although with some variations. In terms of melodic structure, the highest note in "Die Duan Qiao" is c2, whereas the highest note in "Mo Li Hua" is e2. Both songs conclude with the "Zhi" G note characteristic of the Chinese musical mode. The lyrical content of these two works is also notably similar, both centered around the theme of Huadengxi.

Hua Deng music "Die duan qiao"

xian hua me piao yi piao xian ya hua piao piao,

hao yi duo mo li hua, hao yi duo mo li hua.

Jiangsu Folk music "Mo li hua"

5

xian hua li de piao ai qi, san zhang wu chi gao, piao yi piao ya

man yuan hua cao xiang ye xiang bu guo ta. wo you xin

10

piao yi piao piao qi yo piao luo ya piao de

cai yi duo dai you pa pang ren

14

san zhang er chi gao. ai hai ai hai yo!

jiang wo ma. jiang wo ma.



Figure 28. Comparison of Midu Huadengxi "Die duan qiao" and Jiangsu Folk songs "Mo li hua".

Source: Shutong Liu, transcription from fieldwork in July 2023

In China, the pentatonic mode consists of only five tones. It is the basis of national modalities. Each sound has its own name, namely Gong, Shang, Jiao (jué), Zheng (zhǐ), and Yu. They sing do, re, mi, sol, and la. They are five tones. The main notes of the melody are collectively called the "right notes".

Each tone of Gong Shang Jiao Zheng Yu can be used as the main tone, so there are five pentatonic modes. The tonic (I) is called the palace mode, the supertonic (II) is called the tonic, the tonic is called the shang mode, the median (III) is called the tonic, the dominant (V) is called the tonic, and the subordinate (VI) is called the tonic. as tonic is called feather mode. The syllable structures are as follows:

Chinese pentatonic scale

Notation: Shutong Liu



Figure 29. Chinese pentatonic scale

Source: Shutong Liu, transcription from fieldwork in July 2023

3.2 The Integration Characteristics of Yunnan Huadengxi Music and Ethnic group Music Elements

Regionalization is a prominent feature within Yunnan Huadengxi music, particularly through its integration with Yi ethnic elements. A clear illustration can be found in the repeated use of the Yi people's Pentatonic scale known as the "Yu mode" (ACDEGA), showcased in the excerpt from the Yi ethnicity Huadengxi piece "Le Auntie Entering the Mountain" from Kunming. The composer of "Le Auntie Entering the Mountain," Mr. Yang Wenping, creatively employed Yi ethnic music to craft this composition. Within the Yi ethnic group's "Yu mode" music, significant emphasis is placed on the A and E notes, accompanied by a melodic leap of a sixth interval. Mr. Yang Wenping adeptly incorporated this unique feature into his composition.

Yi People Folk Song" Jiu Ge"



Figure 30. Yunnan Yi People's "Yu Tune" Style Folk Songs.

Source: Shutong Liu, transcription from fieldwork in July 2023



Figure 31. The Huadengxi Music Elements of the “Yu Tune” of the Yi Ethnic Group in Kunming.

Source: Shutong Liu, transcription from fieldwork in July 2023

3.3 The Tune Structure Used in Yunnan Huadengxi Music.

Regarding the structure of Yunnan Huadengxi music tunes, there are distinct features observed in terms of sentence types, which encompass two-sentence, four-sentence, and extended sentences, alongside special irregular phrases.

An exemplar of this can be found in the Dali Midu County Huadengxi Music known as "Yi Ya San". This piece showcases a unique structure. Following the initial line, the music transitions into a prolonged section, which is then followed by a sequence encompassing two, three, and four lines. The extended passage subsequently concludes. This pattern highlights that the musical structure of Huadengxi does not adhere to a rigid framework, and the composition of Huadengxi music is frequently crafted through the interweaving of single or multiple tunes. Its paragraph structure often relies on the repetition of a musical segment.

Yi Ya San

(Midu County Huadeng Folk song)

Notation: Liu shutong

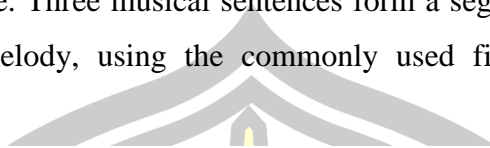
1
 wo zai hei hou mian ge zheng chi cha,
 6
 11
 hu ting men wai jiao zha zha,
 15
 shuang.shou tui kai shi men liang shan na wei li ke ren shi dao wo
 19
 jia .
 24

Figure 32. Midu Huadengxi Tune "Yi Ya San", Special Music Structure

Source: Shutong Liu, transcription from fieldwork in July 2023



The Yunnan Huadengxi Tune "Xiu he bao" also reflects a non square structure in its musical structure. Three musical sentences form a segment, and the song changes and repeats the melody, using the commonly used five tone step Yu mode in fHuadengxi music.



Xiu he bao

(Midu Huadeng song and dance tunes)

Notation:Liu shutong

Andante

4 xiao xiao he bao shuang si shuang dai piao mei xiu he bao ma

7 gua zai lang yao, mei xiu he bao ma gua zai lang yao.

10 xiao shi xiao qing ge deng shi dengdeng zhe , bu deng qing mei ma

13 rit. . yao deng na yi ge? bu deng qing mei ma yao deng na yi ge?

bu deng qing mei ma yao deng na yi ge?



Figure 33. Yunnan Huadengxi Tune "Xiu he bao", Irregular music structure

Source: Shutong Liu, transcription from fieldwork in July 2023

3.4 The Application of Western Composing Techniques in Yunnan Modern Huadengxi Music.

As times have evolved, the arrangement style of Yunnan Huadengxi music has also been significantly influenced by Western composition techniques, necessitating multiple interpretations by diverse musical ensembles. The interplay between the melody and accompaniment in Huadengxi music is seamlessly integrated. Exceptional Huadengxi music not only boasts beautiful and melodious tunes but also features a wealth of harmonious accompaniment and harmonics.

There are many traditional tunes for Yunnan Huadengxi, with various and rich modes. Among them, the four commonly used models are "knowledge, feathers, business, and industry". Some melodies are formed by alternating patterns. In contemporary times, the arrangement and accompaniment of Yunnan Deng Tune involves theoretical knowledge of Western composition techniques. Through analysis, the mode of the arranged "Huadengxi Tune" is determined, and the corresponding harmony is constructed according to the mode.

In Huadengxi melody, the combination of pentatonic scale, hexatonic scale, heptatonic scale and melody characteristics is crucial to ensure that the accompaniment has authentic Huadengxi style attributes.

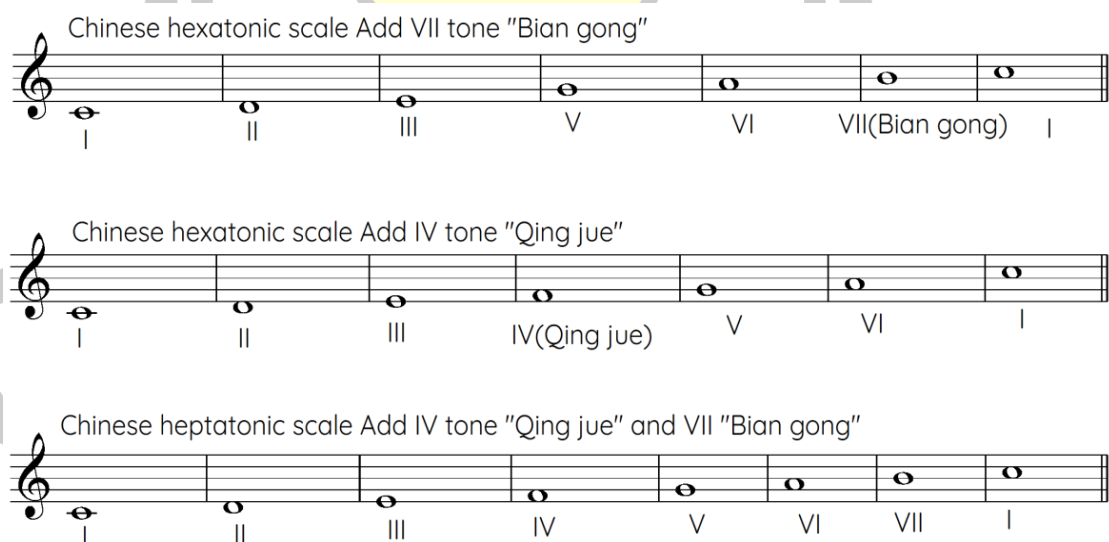


Figure 34. Chinese hexatonic scale, heptatonic scale

Source: Shutong Liu, transcription from fieldwork in July 2023

In the music fragment of Walden's work "Lao Hai Xiu Qi", the use of chords that omit the 3rd and 5th notes is obvious. However, care must be taken when using this technique. Omitting chord tone 3 in a chord obscures the essence of the chord and diminishes its richness. As a result, these chord types are often used to construct melodic passages that do not require strong harmonic abilities and are relatively lyrical and relaxed in nature.



Figure 35. Midu Huadengxi Tune Music clips "Lao Hai Xiu Qi"

Source: Shutong Liu, transcription from fieldwork in July 2023

The music part of "Ten Streets" in the Midu Huadengxi Song has a lyrical and charming melody. It adopts the Chinese "Shi Da Jie" (ACDEGA), and the harmony is in harmony with the natural minor key of the traditional tonal structure. The scales and intervals of the bass line are carefully calibrated to achieve unity with the melodic style. The melody remains consistent without any deviation, but it sits within the harmonic accompaniment. This arrangement makes the accompaniment and melody more harmonious and unified in style.

Although traditional Western harmonies are used, dissonance of certain notes in the bass should be avoided if possible. When people are exposed to polyphonic music, their sensitivity to melody often increases, especially high and low notes, and they are less sensitive to midrange. Therefore, some possible dissonance between

Huadengxi tunes and traditional Western harmonies can be alleviated by cleverly handling high and low sounds.

The image displays a musical score for a piece titled "Shi Da Jie". The score is written in 4/4 time and consists of two systems of music. The first system (measures 1-4) features a melody in the treble clef with a triplet in measure 1, and a bass line in the bass clef. The second system (measures 5-6) continues the melody and bass line. A QR code is overlaid on the bottom system.

Figure 36. Midu Huadengxi Tune Music clips "Shi Da Jie"

Source: Shutong Liu, transcription from fieldwork in July 2023

The modern Huadengxi instrumental ensemble "December Flowers" created by Mr. Yang Wenping utilizes the melody "Yu Meiqing" for adaptation. Mr. Yang Wenping combines Western music theory and instruments to create, with the cello serving as the bass harmony function at the bottom, and the yangqin and guzheng serving as plucked instruments to play polyphonic melodies, making the music more lively. The flute, erhu, and medium soft play the main melody, and throughout the entire music arrangement, Using Chinese instrumental music to imitate Western orchestras.

"Shi Er Yue De Xian Hua" is the "Palace Mode" in the Chinese pentatonic mode, with a scale of CDEGA. Mr. Yang Wenping retained most of the melody in the tune "Yu Meiqing". Interestingly, many empty beat rhythms were added to the vocal parts of the yangqin and guzheng, weakening the strong beat in the music. This kind of rhythm insertion can make the entire music more lively and rhythmic. At the same time.

Shi Er Yue De Xian Hua

(Selected from theme music excerpts)

Arrange: Yang wenping
Notation: Liu shutong

Allegro

The musical score is arranged in seven staves, each representing a different instrument. The instruments are listed on the left: Dizi, Mu yu, Yang qin, Gu zheng, Er hu, Zhong ruan, and Cello. The score is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics are 'mf'. The score is divided into two systems. The first system includes Dizi, Mu yu, Yang qin, and Gu zheng. The second system includes Er hu, Zhong ruan, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 37. Kunming modern Huadengxi instrumental ensemble "Shi Er Yue De Xian Hua"

Source: Shutong Liu, transcription from fieldwork in July 2023

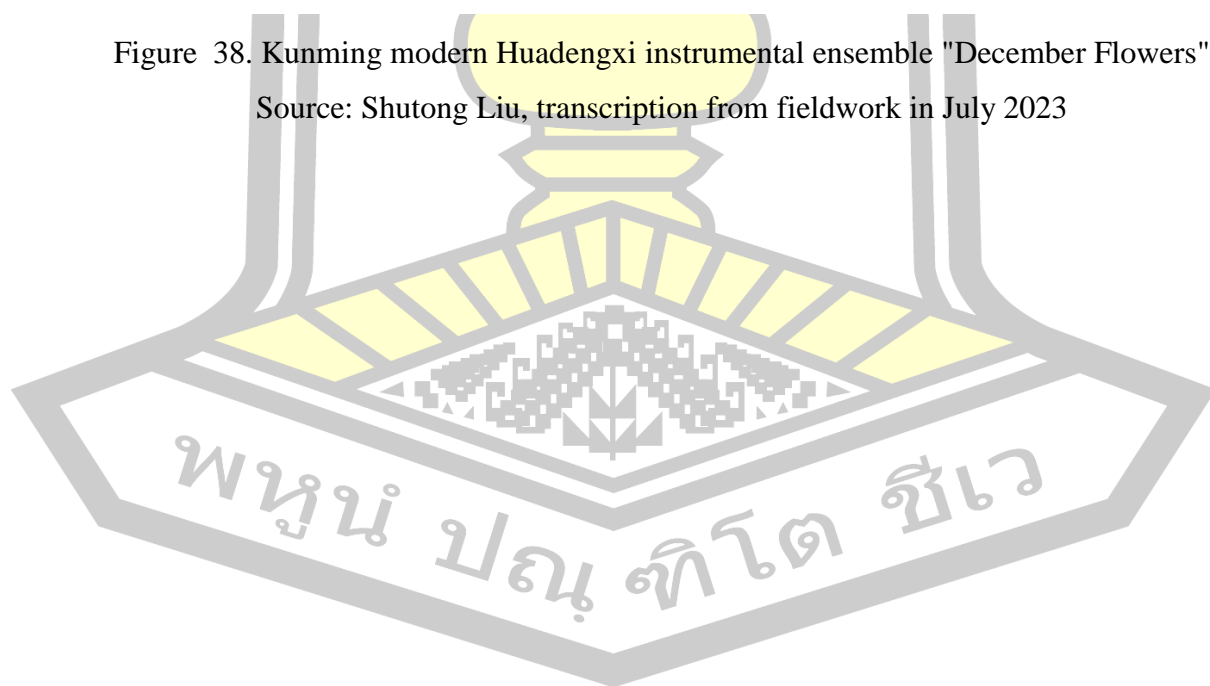
8

The musical score is for an instrumental ensemble titled "December Flowers". It consists of seven staves, each representing a different instrument. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and their parts are:

- Di zi**: Treble clef, starting with a whole rest in the first measure, followed by a half note G4, a quarter rest, and a half note F#4 in the eighth measure.
- T. Bl.**: Treble clef, playing a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5.
- Yang qin**: Treble clef, playing a melodic line with eighth and quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Gu zheng**: Treble clef, playing a melodic line with eighth and quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Er hu**: Treble clef, playing a melodic line with eighth and quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Zhong ruan**: Treble clef, playing a melodic line with eighth and quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Cello**: Bass clef, playing a melodic line with eighth and quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Figure 38. Kunming modern Huadengxi instrumental ensemble "December Flowers"

Source: Shutong Liu, transcription from fieldwork in July 2023



15

Di zi

T. Bl.

Yang qin

Gu zheng

Er hu

Zhong ruan

Cello

Figure 39. Kunming modern Huadengxi instrumental ensemble "December Flowers"

Source: Shutong Liu, transcription from fieldwork in July 2023



This Huadengxi music segment is a string quartet, which can be seen as two equal parts. Firstly, the erhu plays the main melody in the high notes. As a traditional Chinese ethnic instrument, the erhu has a more gentle and singing tone. The middle erhu serves as the two tone part, while the lower double tone part is played by the cello and double bass, perfectly combining the tone characteristics of Chinese ethnic instruments and Western instruments, Let music and traditional Huadengxi have a different narrative style.

Zhen Jia Fu Ma

Notation: Liu shutong

Largo

Erhu

Zhonghu

Cello

Double bass



Figure 40. Yunnan modern Huadengxi drama "Zhen Jia Fu Ma"

Source: Shutong Liu, transcription from fieldwork in July 2023

Mr. Li Ming's "Traditional Tunes of Huadengxi in Modern Drama Music Creation In the article "Application and Exploration", it is written that exploring the "fashionable and modern" path of Huadengxi music. Taking his work ' Youth Taste' as an example:

(1) Select the music element of "embroidered purse" in the Huadengxi tune, and use the methods of popular songs (including the combination of lyrics and music in popular songs and singing methods) to absorb the rhythm of "jazz" (continuous

segmentation of syllable beats, inversion of strong and weak beats, and other creative techniques) to create a theme song for young students in the city - "Class is Over"

(2) Jazz harmony is used on the orchestration. Its characteristic is to use fewer triads and more seventh or ninth chords to enhance the tension of the sound and produce auditory changes. The band used four major pieces of popular music (electric guitar, electric shell, synthesizer, and drum stand) as accompaniment, along with the main instrument Zhonghu. Make it different from the conventional accompaniment method.

(3) Absorbing the rap style of pop music ,Rap originated from the street culture of African Americans and is a fast-paced rap music that emphasizes "biting the words".

Fragments of "Youth Taste"

(Guitar Solo)

Composer:Li ming
Notation:Liu shutong



Figure 41.Yunnan modern Huadengxi music ' Youth Taste'
Source: Shutong Liu, transcription from fieldwork in July 2023

Fragments of "Youth Flavor"

Rap Rhythm

Composer:Li ming

Notation:Liu shutong



Figure 42.Yunnan modern Huadengxi music ' Youth Taste' Rap excerpt

Source: Shutong Liu, transcription from fieldwork in July 2023

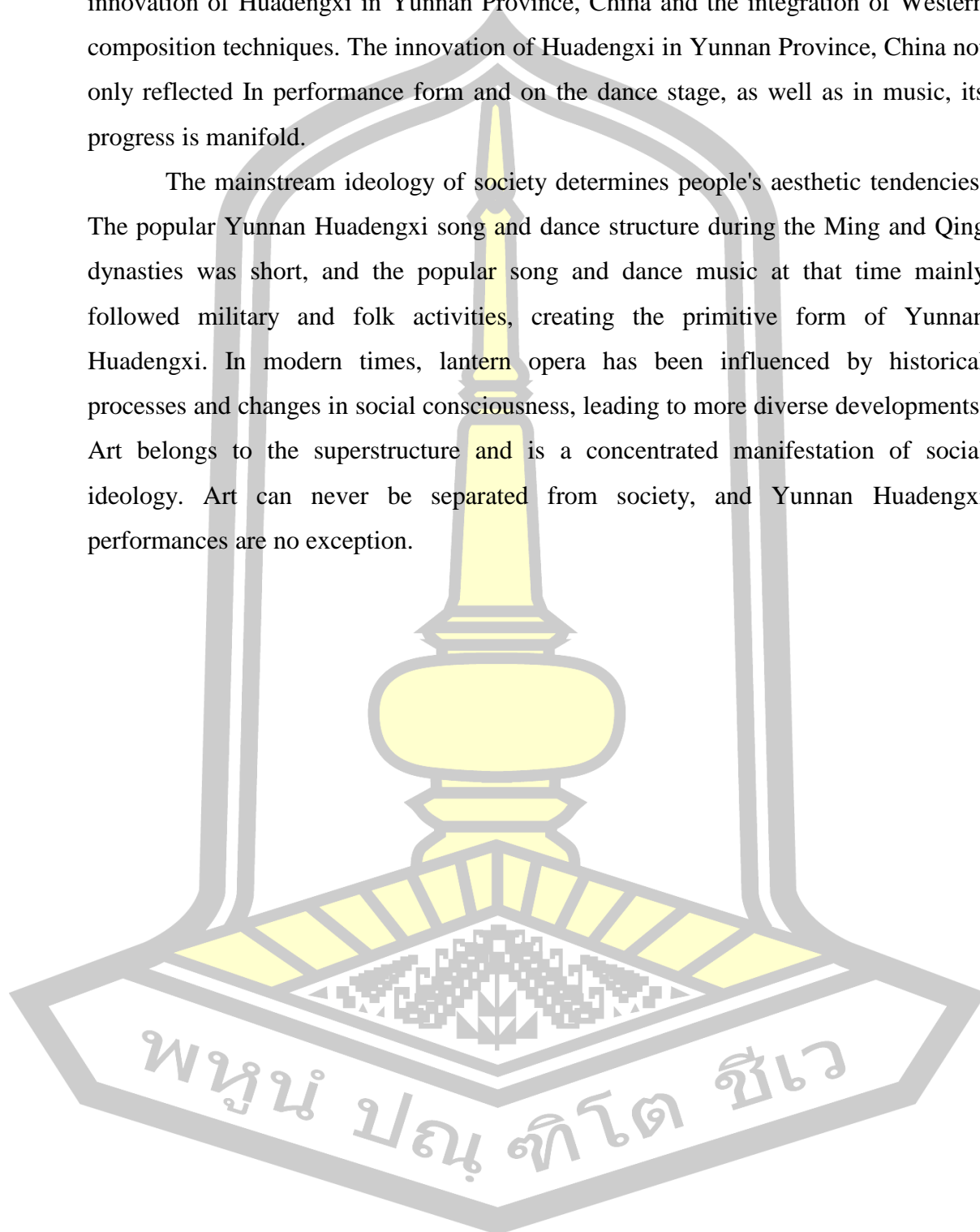
The above music analysis reflects the strong inclusiveness of Yunnan Huadengxi music editing and creation. It can be combined with Western instruments and composition techniques, as long as the created music melody comes from Huadengxi tunes. Unlike traditional Chinese opera, the creation of traditional Chinese opera (such as Peking Opera, Kunqu Opera, etc.) has many limitations and is less inclusive of music than Yunnan Huadengxi music.

Summary

This chapter summarizes and explains the changes in Huadengxi in Yunnan Province, China. First, from the introduction of the earliest Ming Dynasty folk songs to the initial formation of Yunnan traditional Huadengxi, and from 1910 to 1978, researchers conduct a timeline of the development of Huadengxi in Yunnan Province, China. Secondly, it summarizes the differences between Huadengxi in Yunnan Province, China and traditional Chinese opera. Huadengxi in Yunnan Province, China has very distinct regional characteristics and has its own unique charm. Finally, the musical works of different styles of Huadengxi in Yunnan Province, China were

analyzed through spectrum analysis. The purpose was to interpret the musical innovation of Huadengxi in Yunnan Province, China and the integration of Western composition techniques. The innovation of Huadengxi in Yunnan Province, China not only reflected In performance form and on the dance stage, as well as in music, its progress is manifold.

The mainstream ideology of society determines people's aesthetic tendencies. The popular Yunnan Huadengxi song and dance structure during the Ming and Qing dynasties was short, and the popular song and dance music at that time mainly followed military and folk activities, creating the primitive form of Yunnan Huadengxi. In modern times, lantern opera has been influenced by historical processes and changes in social consciousness, leading to more diverse developments. Art belongs to the superstructure and is a concentrated manifestation of social ideology. Art can never be separated from society, and Yunnan Huadengxi performances are no exception.



CHAPTER VI

The Preservation and Transmission of Huadengxi

In this chapter, the researchers performed study in three areas Aspect:

1. The Huadengxi in communication features
2. The educational function in the Communication Process
3. The preservation and transmission

1. The Huadengxi in Communication Features

1.1 Communication by immigrants

The growth of Huadengxi in Yunnan Province, China is linked to large-scale Han Chinese immigration throughout the Ming and Qing periods. There were many folk songs and melodies in the Jiangnan area throughout the Ming and Qing eras. Many of the folk melodies and tunes utilized in Huadengxi in Yunnan Province, China were brought in by Han immigrants, and the transmission was more like to a general transplant transmission. After these Han cultural rituals moved to Yunnan, they were blended with Yunnan's ethnic minority' sacrifice customs, and there were singing and dance performances during the sacrificial event, becoming the prototype of Huadengxi in Yunnan Province, China (Shiming, 2014).

If the Ming Dynasty's immigration model was influenced by political considerations at the time, then immigration under the Qing Dynasty was primarily spontaneous. Because the inland parts of China have a high number of people and limited land, whereas Yunnan has a huge number of people and land, the authorities coupled land reclamation with immigration to steer large-scale inland population towards Yunnan. According to imperfect figures, the overall number of diverse immigrants in the Qing Dynasty was around 3 million individuals, the same as in the Ming Dynasty. Jiangxi Province had a huge number of immigrants during the Qing Dynasty, and the people of Jiangxi also brought their traditional art, including opera, to Yunnan. These creative styles were regularly absorbed by Huadengxi in Yunnan Province, China, which had a significant effect on their creation. According to the distribution of Huadengxi in Yunnan Province, China shows, as long as there are Han

ethnic areas, Huadengxi shows exist, hence Huadengxi shows are nearly common across Yunnan Province. Second, the incorporation of Han and ethnic minority cultures into Huadengxi has become a popular art form across all ethnic groups (Mingyue, 2016).



Figure 43. Map of China during the Ming dynasties, immigrants from the Jiangnan region to Yunnan Province

Source: <https://gis.sinica.edu.tw/>

1.2 The scope of communication of Huadengxi in Yunnan Province, China, from “the central region to the peripheral regions”.

Based on the marginal cultural characteristics of the overlapping regions of multiple cultures in history, cultural scholars in Yunnan have divided Yunnan culture into the northwest region of Yunnan (including Diqing and Lijiang) influenced by Tibetan culture, the southern and southwestern regions (including Xishuangbanna, Lincang, and Dehong) influenced by Southeast Asian Buddhism, and the central, eastern, northeastern, and western regions influenced by Han culture (Xiaobing, 1991).

Based on the evidence presented above, we may conclude from the effect of the Han population and culture on various parts of Yunnan that:

To begin with, the places inhabited by Han immigrants have been the most impacted by Jiangnan culture in terms of the number and musical style of Huadengxi tunes, retaining the melodic qualities of Jiangnan folk songs from the Ming and Qing eras. Second, in locations where the Han and ethnic minorities are mixed, Huadengxi melodies differ from those in Han-dominated areas, and Huadengxi tunes are frequently mixed with ethnic music. Third, the effect of Huadengxi play is negligible in ethnic minority inhabited places, and even if it does exist, it is exclusively in the Han ethnic settlement of this area.

According to regional culture, Huadengxi in Yunnan Province, China is split into nine branches, five of which belong to the Han culture-dominated Huadengxi, notably Kunming Huadengxi, Yuxi Huadengxi, Dali Midu Huadengxi, Chuxiong Huadengxi, and Qujing Huadengxi. The Huadengxi singing style in these places is mostly based on folk songs from the Ming and Qing dynasties, which have the most repertory and the longest history of Huadengxi tunes. Folk songs popular in these areas include "Da Zao Gan", "Dieduan Qiao", "Yu Meiqing", "Hua Gu Diao", "Lianhua Luo", "Xiu He Bao" and others. These melodies are still essential in the traditional repertory of Huadengxi in Yunnan Province, China today (Zhong, 1997).

Chuxiong is a Yi Autonomous Prefecture, Wenshan is a Zhuang and Miao Prefecture, and Honghe is a Hani and Yi Prefecture. The Han ethnic group is still the most populous in these three prefectures and cities, outnumbering any other minority ethnic group. They are from locations where Han people and ethnic minorities cohabit. Huadengxi music in these places still incorporates folk tunes from the Ming and Qing eras, such as "Jasmine Flower" and "Yumeiqing," and there is a tendency of reciprocal integration with local ethnic music, establishing a distinct Yi and Han fusion style. As a result, the Huadengxi music in these three places is primarily Han Chinese, with aspects of ethnic minority music incorporated, making another circle of Huadengxi communication.



Figure 44. Map of Yunnan Province during the Ming and Qing Dynasties, cities with Jiangnan folk songs melody distribution

Source: <https://en.wikipedia.org/>

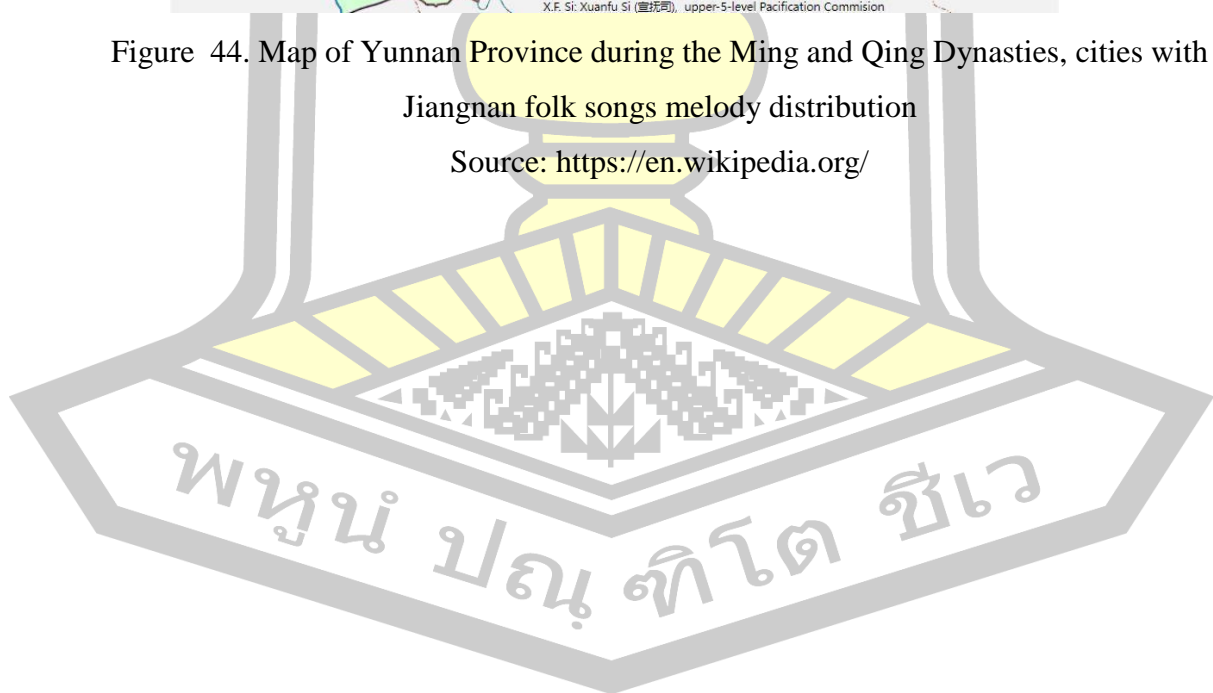




Figure 45. Map of Contemporary Huadengxi in Yunnan Province, China Regional Distribution

Source: Shutong Liu, from fieldwork in July 2023

According to the two maps, the distribution regions of Jiangnan folk songs during the Ming and Qing dynasties in Yunnan, as well as the distribution areas of current Huadengxi in Yunnan Province, China, are mostly concentrated in Yunnan's key cities. Since ancient times, the culture and economics of Yunnan's center area have been key windows for Yunnan. Yunnan's central region contains Kunming City, Yuxi City, Chuxiong City, and Qujing City, and it is a significant development area in Yunnan Province. This region's population accounts for 37.4% of Yunnan Province's total population, totaling 16.987 million people. The region's entire size is 94558 km², accounting for 24% of Yunnan's total area. As of the end of 2010, the urban economic circle in central Yunnan Province accounted for 60% of the province's GDP, making it the most economically developed region in Yunnan.

The economic development level of the central region has a significant impact on the dissemination and development trend of Huadengxi in Yunnan Province, China, mainly reflected in the following two aspects:

Firstly, with the changes in market demand for Huadengxi performances, people's demand for Huadengxi performances will correspondingly increase in areas with higher levels of economic development. However, in areas with slow development levels, due to economic conditions, people's demand for Huadengxi performances may be limited to some extent. Secondly, it is reflected in the changes in creative styles. Kunming City, which has a relatively high level of economic development, has the Yunnan Provincial Huadengxi Theater, while Yuxi City has the Yuxi Huadengxi Theater. These two cities have the largest Huadengxi art professional groups in Yunnan Province. In areas with higher levels of development, artists' creative styles place more emphasis on the expression of individuality and creativity, while in areas with slower development, artists may pay more attention to the expression of traditional and ethnic characteristics. In recent years, most of the large-scale modern dramas of Yunnan Huadengxi sold on the website for viewing have been completed by Yunnan Huadengxi Theater (Kunming) and Yuxi Huadengxi Theater, such as modern dramas such as "Camellia Flower Red", "Zheng Truman Biography", and "Red Gourd".

2. The Educational Function in the Communication Process

Although ordinary people attend opera for enjoyment, it was also one of the most significant routes for them to gain cultural and moral instruction in ancient times. Mr. Chen Duxiu previously thought in his article "On Traditional Chinese Opera" at the turn of the twentieth century that traditional Chinese opera is the world's great school, and traditional Chinese opera artists are the instructors of the masses. Sociologist Pan Guangdan also believes that some of the historical knowledge of the general public, as well as the national consciousness maintained by this knowledge, are all derived from storytellers, drum masters, and the Youfang theatrical troupe, and the contribution of the theatrical troupe is particularly significant. Because when it comes to telling a story, it's better to read it than to tell it, and to tell it than to act it out (Yunzhen et al., 2006).

Its function in Yunnan is similar to that of the most widely disseminated and influential Huadengxi art in the country. Only extant plays demonstrate its potent significance in promoting traditional culture. Farmers' spiritual and cultural

requirements are met by Yunnan Huadengxi opera, and Huadengxi have important cultural value in rural communities. The harsh living in the countryside necessitates spiritual adjustment and sublimation; else, bearing the load of life is difficult. However, due to a lack of cultural literacy, those fine instruments, chess, calligraphy, and art are out of reach, limiting creativity to plain music and dancing. Rural communities are isolated from the rush and bustle of cities, with boring cultural and entertainment events, making it difficult to address farmers' spiritual and cultural demands. Huadengxi symbolize optimism in difficult times and spiritual nourishment for rural people in Yunnan (Shiming, 2014).

In summary, Yunnan Huadengxi plays the following roles in educational functions:

- 1.The manifestation of intellectual education function is mainly reflected in the keen insight of lantern performers and dance learners. The inheritance of Yunnan folk Huadengxi is mainly through oral teaching, and people must refine the imitation function when performing and learning Huadengxi. At the same time, people must exercise strong memory and imagination in the process of learning Huadengxi performances, so that learners can greatly improve their innovation and insight.

- 2.The manifestation of virtue function is mainly reflected in the artistic expression of emotions in Yunnan Huadengxi. The story content of Yunnan Huadengxi is mostly positive, praising a good life and love, advocating people's unity and mutual assistance, and it plays a positive and positive role in people's virtue education.

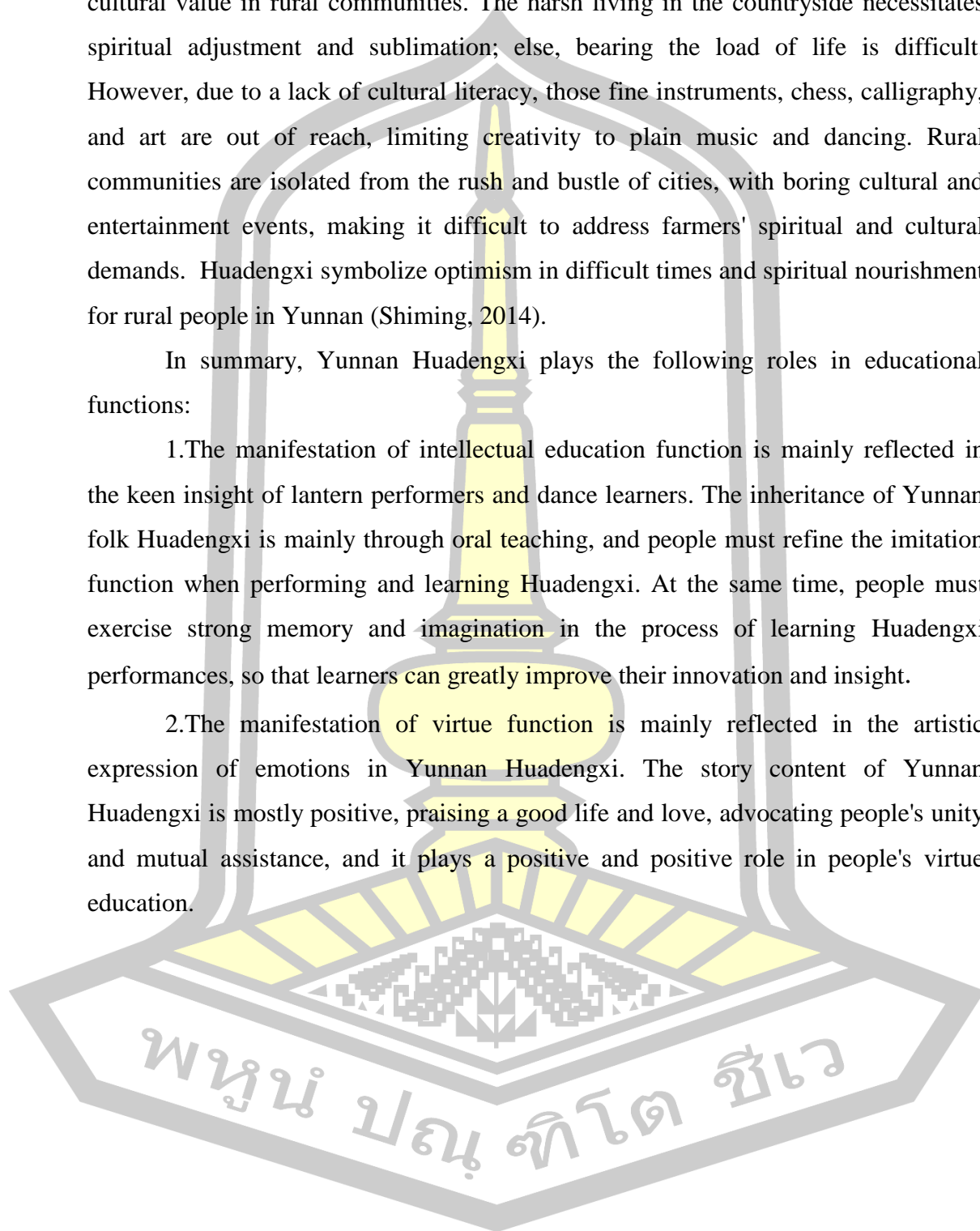




Figure 46. Yunnan Huadengxi dance movements

Source: Shutong Liu, from fieldwork in July 2023

3. The Preservation and Transmission

3.1 Preservation of Jiangnan Folk Songs during the Ming and Qing Dynasties by Huadengxi in Yunnan Province, China

Yunnan Huadengxi were formed on the basis of Jiangnan folk songs during the Ming and Qing dynasties, and the number of preserved Ming and Qing folk songs is also the highest. According to statistics, there are about 40 melodies related to Jiangnan folk songs during the Ming and Qing dynasties in Yunnan's Huadengxi, such as "Da Zao Gan", "Parasitic Grass", "Jin Niu Si", "Nao Wu Geng", "Di Shui Diao", "Green Liu Ye", "Qing Jiang Yin", "Qing Ping Le", "Dieduan Qiao", "Red Embroidered Shoes", "Yu Meiqing", "Hua Gu Diao", "Shuang Diao", "Da Cha Diao", "Bu Guan Diao", "Huo Lang Diao", "Yang Tune", "Picking Tune", "Meng Jiangnu Tune", "Jasmine Flower", "Double Falling Cui", "Lotus Hua Luo", "Embroidering Lotus Protector", "General's Order", etc. The above tunes, combined with their variants, are estimated to have hundreds. The rarest thing is that these tunes of music

exist in a "living state", and some tunes retain relatively ancient artistic characteristics, such as "Da Zao Gan", "parasitic grass", and "Jin Niu Si", which are typical examples (Mingyue, 2016).

In Volume 4 of 'Nishang Continuation Manual', the song 'Green Willow Drops Gold Thread' is sung with the lyrics of 'Parasitic Grass' (Menglong, 1987):

绿柳儿垂金线, 佳人站在藕池边,
lv liu er chui jin xian, jia ren zhan zai ou chi bian,
清水儿照见奴的芙蓉面,
qing shui er zhao jian nu di fu rong mian,
手儿里拿著一把捶金扇,
Shou er li na zhe yi ba chui jin shan,
低头看见小金莲, 自害羞,
di tou kan jian xiao jin lian, zi hai xiu,
忙把罗裙苦, 苦金莲, 又恐怕人肖见。
Mang ba luo qun shan, shan jin lian, you kong pa ren xiao jian.

Wu Feixia sings the lyrics of "Parasitic Grass" in the Kunming Huadengxi play "Fishing": (Wenyuan, 1957)

绿柳儿垂金线, 佳人站在鱼池边,
lv liu er chui jin xian, jia ren zhan zai yu chi bian,
清清水照见奴的芙蓉面, 金莲小,
Qing qiang shui zhao jian nu di fu rong mian, jin lian xiao,
小小金莲, 自害羞, 手扯罗裙将莲盖。
Xiao xiao jin lian, zi hai xiu, shou che luo qun jiang lian gai.

Nishang Continuation Manual "is a collection of folk songs and lyrics recorded before the middle of the Qing Dynasty, compiled in 1795. The "parasitic grass" in Kunming Huadengxi is almost identical to the "parasitic grass" in the "Nishang Continuation Manual", with slight changes and can be seen as its variant, providing a favorable basis for future generations to study the evolution of Huadengxi in Yunnan Province, China.

Comparison of Lyrics between Yunnan Huadengxi Tune "Die duan qiao " and Ming and Qing Jiangnan Folk songs "Xian hua diao", "Xian hua diao"of Lyrics:

好 一 朵 鲜 花, 好 一 朵 鲜 花,

Hao yi duo xian hua, hao yi duo xian hua,

飘 来 飘 去 落 在 我 的 家。

Piao lai piao qu luo zai wo di jia.

我 本 待 不 出 门, 就 把 那 鲜 花 菜。

Wo ben dai bu chu men, jiu ba na xian hua cai.

Yunnan Huadengxi Tune "Die duan qiao "of Lyrics:

鲜 花 么 飘 一 飘, 鲜 呀 花 飘 飘,

Xian hua me piao yi piao, xian ya hua piao piao,

鲜 花 飘 起 三 丈 五 尺 高, 飘 一 飘 呀 飘 一 飘,

Xian hua piao qi san zhang wu chi gao, piao yi piao ya piao yi piao,

飘 起 飘 落 三 丈 二 尺 高。

Piao qi piao luo san zhang er chi gao.

The Ming and Qing eras' Jiangnan folk ballads "Xian huadiao" and Yunnan Huadengxi "Die duan qiao" are also variants on the lyrics that describe Huadengxi. When combined with Yunnan dialect, the lyrics acquired tone variances and gradually became localized. As a result, Yunnan Huadengxi complements Jiangnan folk songs from the Ming and Qing periods. Some Huadengxi melodies have distinctive structural qualities and vocal appeal, influenced by local folk songs and folk songs. In short, the origins of Jiangnan folk music and Huadengxi of the Ming and Qing periods are inextricably linked, with the two absorbing and infecting one other.

3.2 Problems in the transmission of Huadengxi in Yunnan Province, China.

A small number of classic Huadengxi and techniques are likewise in decline or extinction. Traditional culture has declined into disappeared as a result of the advent and development of contemporary culture. Modern culture may be widely

disseminated via internet media technologies, attracting a lot of attention, and resulting in a "transfer of interest" among modern people. People's interest in emergent cultures, such as movies, periodicals, television entertainment shows, sporting events, and so on, far outnumbers their interest in traditional culture. Second, as the commodities economy has grown, individuals have become increasingly concerned with how to enhance economic efficiency and production processes. The traditional natural economy has long been unable to fulfill people's requirements, thus impacting the preservation of traditional culture (Zhang, 2015).

Finally, young people opt to leave their hometowns and travel to major cities for growth in order to realize their self-worth and seek greater development. Many people take root and sprout in different places after leaving their hometown, and their connections with their hometown become increasingly strained, resulting in the complete separation of the next generation from their hometown culture and the gradual disappearance of traditional culture due to a lack of successors. Although Huadengxi in Yunnan Province, China have typically been passed down well, the researchers discovered throughout the inquiry that a limited number of traditional Huadengxi and techniques are also facing loss and extinction.

3.4. Stagnation problem

Concerning the "stagnation problem," the execution of the "Huadengxi on Campus Project" has, to some degree, addressed the "fault" problem in the transmission process of Huadengxi in Yunnan Province, China, although the real situation is not as idyllic as envisioned. The author revealed via field study in several elementary and secondary schools that most schools have abandoned Huadengxi course teaching activities and only keep Huadengxi exercises during breaks. The researchers visited Yuxi First Primary School, Yuxi Meiyuan Primary School, Songming County First Primary School, and Midu County Second Primary School in Kunming City.

According to the appropriate officials, the Education Bureau has not issued any documentation to prevent Huadengxi from accessing the campus. What caused this seemingly effective policy measure to disappear in a short period of time? Through in-depth conversations with relevant staff from the county education bureau, the researchers learned that after the implementation of the "Huadengxi Folk songs

on Campus Project", the government did not establish specialized personnel or organizations to inspect and supervise various primary and secondary schools. Without supervision, most schools gradually ceased to attach importance to it. Because campus Huadengxi classes are often taught by music professors at the institution, the researchers immediately spoke with various music teachers about the issue.

According to the findings of the inquiry, music professors are not only responsible for teaching music courses, but also for Huadengxi classes. The majority of instructors have poor Huadengxi skills. During the teaching process, I frequently feel as if my heart is full but my strength is limited, and I also need to engage in Huadengxi training on a regular basis, which requires some personal time. It is unavoidable that I will have objections and adopt a negative attitude regarding the growth of Huadengxi courses. Therefore, relevant government departments and local governments in Yunnan Province have not yet established a complete system of Huadengxi culture and skill education, and it is still impossible for most teenagers to understand Huadengxi through school education. Therefore, the "stagnation" phenomenon that often occurs in the process of traditional cultural transmission still exists in the transmission of Huadengxi dramas in various parts of Yunnan.

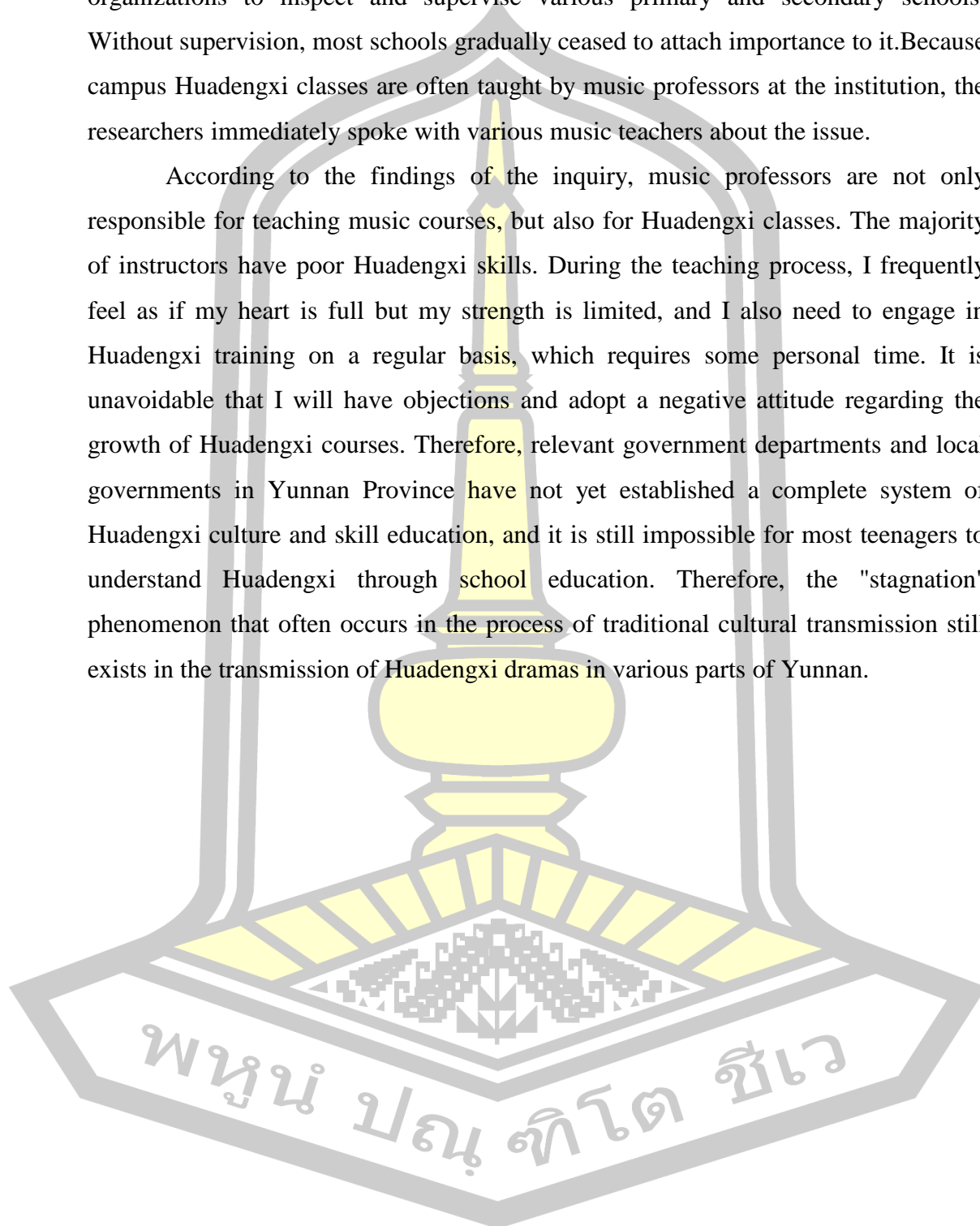




Figure 47. Yunnan Huadengxi Teaching Books in Midu County

Source: Shutong Liu, from fieldwork in November 2022



Figure 48. Yunnan Huadengxi Teaching Books in Midu County

Source: Shutong Liu, from fieldwork in November 2022

3.5 Government Policy Formulation for transmission and Protection of Huadengxi in Yunnan Province, China

From the survey results, it can be seen that many of the policy measures formulated by the government are only limited to the dissemination in local cities. If

you ask the residents of Kunming if they know about Yuxi Huadengxi, many people have only heard of it and their understanding of it is also very shallow. No matter how well local cities are developed, they do not attach importance to external dissemination, which is definitely not conducive to the promotion of traditional culture.

Furthermore, many Yunnan local governments have not properly used social media platforms to propagate Huadengxi art and culture to the outside world. For example, the "Yuxi Publicity" WeChat official account, which is hosted and controlled by the Publicity Department of the Yuxi Municipal People's Government, mostly broadcasts government work reports, local leaders' developments, social news, agricultural and commercial information, and so on. There is little information available about Yuxi Huadengxi. The official Weibo account "Yuxi Network" in Yuxi City has 535000 followers on the Weibo App. The postings' content primarily consists of complimenting Yuxi's beautiful mountains and lakes, Yuxi civil society news, Yuxi traffic and weather information, and so forth. There are just a few postings that are especially about Yuxi Huadengxi. Only the Yunnan Huadengxi Theater has registered an account as a professional theater company on China's most popular "Tiktok App" at the moment, with 2685 admirers. The remainder are Huadengxi performers' personal accounts and private group accounts. The most easy and efficient promotional techniques are modern social platforms such as Tiktok App, WeChat official account, and Weibo App. Clearly, the administrations of most regions in Yunnan Province have not recognized the need of using new media tools to distribute information.

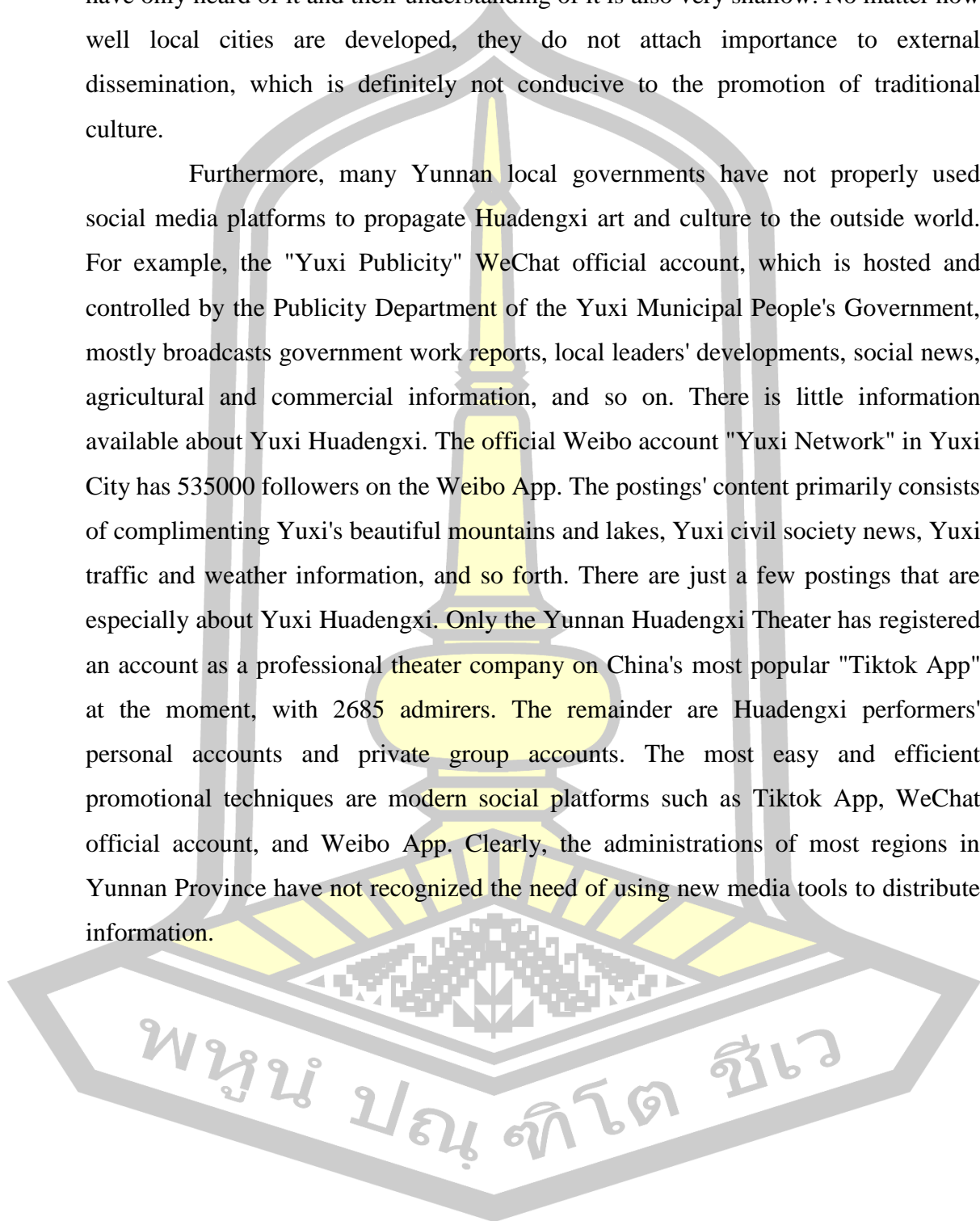




Figure 49. Actor interviews about transmission and Protection of Huadengxi

Source: Shuying Jian, from fieldwork in July 2023

To summarize, there are still several issues about the conservation and transmission of Huadengxi in Yunnan Province, China. The generational transmission and growth of Huadengxi art have been propelled throughout the years by the stability of the social economy, which has aided the development of Huadengxi art. Second, it has attracted widespread participation and creation from the masses, bringing Huadengxi art into the daily lives of ordinary people in a lively form, enhancing the vitality and development momentum of Huadengxi art, as well as offering it the opportunity to lead a sustainable and stable life.

Summary

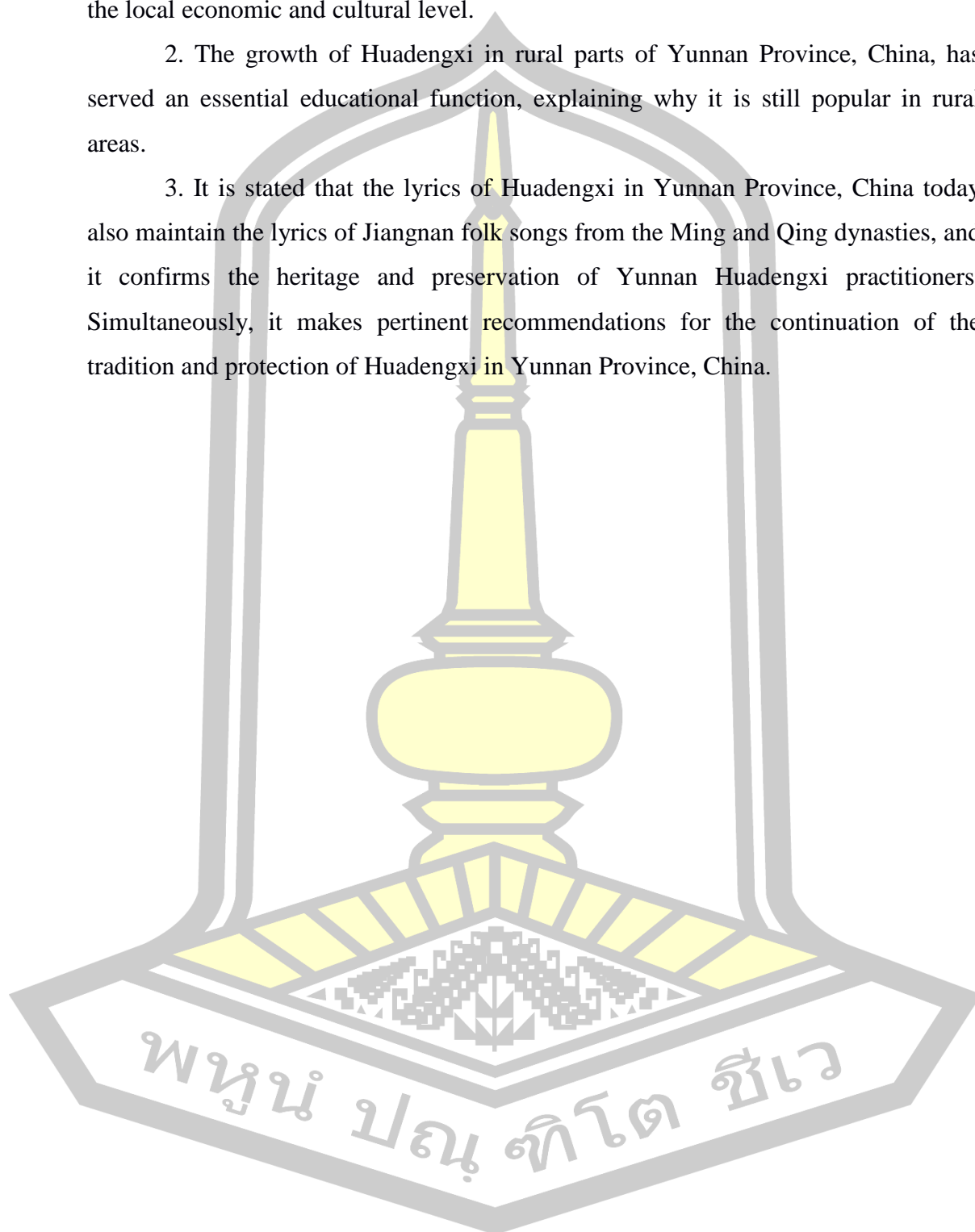
This chapter focuses on the inheritance and protection of Huadengxi in Yunnan Province, China.

1. It illustrates how the emergence of Huadengxi in Yunnan Province, China, is linked to large-scale Han migrations throughout the Ming and Qing dynasties. It displays the breadth of connection in Huadengxi, Yunnan Province, China, from the

standpoint of historical changes. The growth of various areas is inextricably linked to the local economic and cultural level.

2. The growth of Huadengxi in rural parts of Yunnan Province, China, has served an essential educational function, explaining why it is still popular in rural areas.

3. It is stated that the lyrics of Huadengxi in Yunnan Province, China today also maintain the lyrics of Jiangnan folk songs from the Ming and Qing dynasties, and it confirms the heritage and preservation of Yunnan Huadengxi practitioners. Simultaneously, it makes pertinent recommendations for the continuation of the tradition and protection of Huadengxi in Yunnan Province, China.



CHAPTER VII

Conclusions, Discussions, and Suggestions

1. Conclusion

1.1 The Current status of Huadengxi in Yunnan Province, China. Researchers mainly conduct investigation and analysis from three aspects. Firstly, the achievements of Huadengxi in Yunnan Province, China in recent years have kept up with the pace of the times, and its artistic innovation is evident. Secondly, from the perspective of the employment development of Yunnan Huadengxi artists, it is necessary to improve relevant welfare policies. If active measures are not taken to protect Yunnan Huadengxi dramas, The young inheritors of Yunnan Huadengxi art will experience a "fault phenomenon". Thirdly, when I investigated the introduction of Huadengxi play on campus, I saw that some schools have developed the popularization of traditional art and culture courses, but there are still many problems that need to be solved by relevant government departments. For example, how to increase the funding for Huadengxi in Yunnan Province, China entering the campus, how to reasonably arrange traditional art and culture courses, and how to reasonably arrange music teachers for relevant teaching and training.

1.2 According to data records and research by researchers, Huadengxi in Yunnan Province, China was formed during the Ming and Qing dynasties. Its music has distinct characteristics, mainly composed of Han music tunes, followed by the integration of musical elements with Yunnan ethnic minorities. Nowadays, modern Huadengxi has stronger integration and plasticity, and is no longer limited to traditional Chinese opera forms firstly. In many works of Huadengxi in Yunnan Province, China, its strong inclusiveness is reflected, and the development of Huadengxi in Yunnan Province, China can be combined with the artistic trend of the times. How to enable Huadengxi in Yunnan Province, China to develop without losing its own characteristics in the process of innovation and inheritance is worth our attention.

1.3 The preservation and transmission of Huadengxi in Yunnan Province, China are mainly investigated and analyzed by researchers from three aspects: firstly,

the early changes of Huadengxi in Yunnan Province, China were mainly spread through immigration, resulting in the formation of Han dominated residential areas, Han and ethnic minority mixed residential areas, and ethnic minority concentrated areas. The dissemination and evolution of music culture in these three regions is also the reason for the strong inclusiveness of Huadengxi, the emergence of Huadengxi in Yunnan Province, China was through integration. Secondly, Huadengxi in Yunnan Province, China is mainly active in rural areas, and the content of its performances also comes from rural areas. In the process of dissemination, it can play a role in educating the people, which is also the reason why Huadengxi in Yunnan Province, China is loved by the people in rural areas. Thirdly, for the transmission and protection of Huadengxi in Yunnan Province, China, it is necessary to raise people's awareness and make relevant government departments aware of the current problems, propose reasonable transmission and protection plans, and specify protection strategies and measures based on the existing problems.

The author's research on contemporary Huadengxi in Yunnan Province, China, the musical characteristics and preservation of Huadengxi in Yunnan Province, China, is consistent with previous research on this topic. This study emphasizes the preservation of traditional Chinese music and the necessity of continuing efforts to promote and preserve Huadengxi in Yunnan Province, China for future generations.

2. Discussion

The research results indicate that the preservation of Huadengxi in Yunnan Province, China is consistent with previous research on this topic. Researchers conducted field research and interviews to collect and analyze Huadengxi in Yunnan Province, China. The results showed that the golden development period of Huadengxi in Yunnan Province, China was from the 1950s to the 1990s. Influenced by historical factors at that time, many excellent Huadengxi dramas were created during that period and are still being performed today. Although there has been some development in recent years regarding the contemporary status of Huadengxi in Yunnan Province, China, there are still many challenges in its dissemination and preservation.

This finding is consistent with previous research by (Weikun, 2017), which also found that although the government has provided some support for protecting and promoting this art form, there is a lack of professional artistic talent. Huadengxi in Yunnan Province, China has been effective in the policy of entering the campus. This discovery is related to (Yunzhen et al., 2006). Previous studies have consistently found that cultural institutions such as schools can play a crucial role in promoting and protecting traditional Chinese music. Based on the musical characteristics of Huadengxi in Yunnan Province, China, researchers have found that the structure of Yunnan Huadengxi music is rich and diverse, with strong inclusiveness, and can be combined with many musical elements. The music expression content is derived from positive energy in life, festival celebrations, life anecdotes, love stories, and music content that ordinary people can understand. The form of Huadengxi in Yunnan Province, China is interdependent with music, dance, and dramatic plot, and these three forms can also be performed independently. This discovery is consistent with previous research by (Qinglin & Lifan, 2009), who also found that Huadengxi in Yunnan Province, China has strong inclusiveness. Regarding the dissemination and preservation of Huadengxi in Yunnan Province, China, researchers have found that it is crucial to raise people's awareness of existing problems and propose reasonable protection strategies and measures. This finding is consistent with previous research by (Mingyue, 2016), which found that conservation efforts must focus on raising public awareness and promoting this art form through performance.

In summary, researchers' understanding of the status, musical characteristics, and preservation of contemporary Huadengxi in Yunnan Province, China is consistent with previous research on this topic. This study emphasizes the dissemination and preservation of traditional Chinese music, as well as the necessity of continuing efforts to promote and preserve Huadengxi in Yunnan Province, China for future generations.

3. Suggestions

3.1 Suggestions for Using the Research

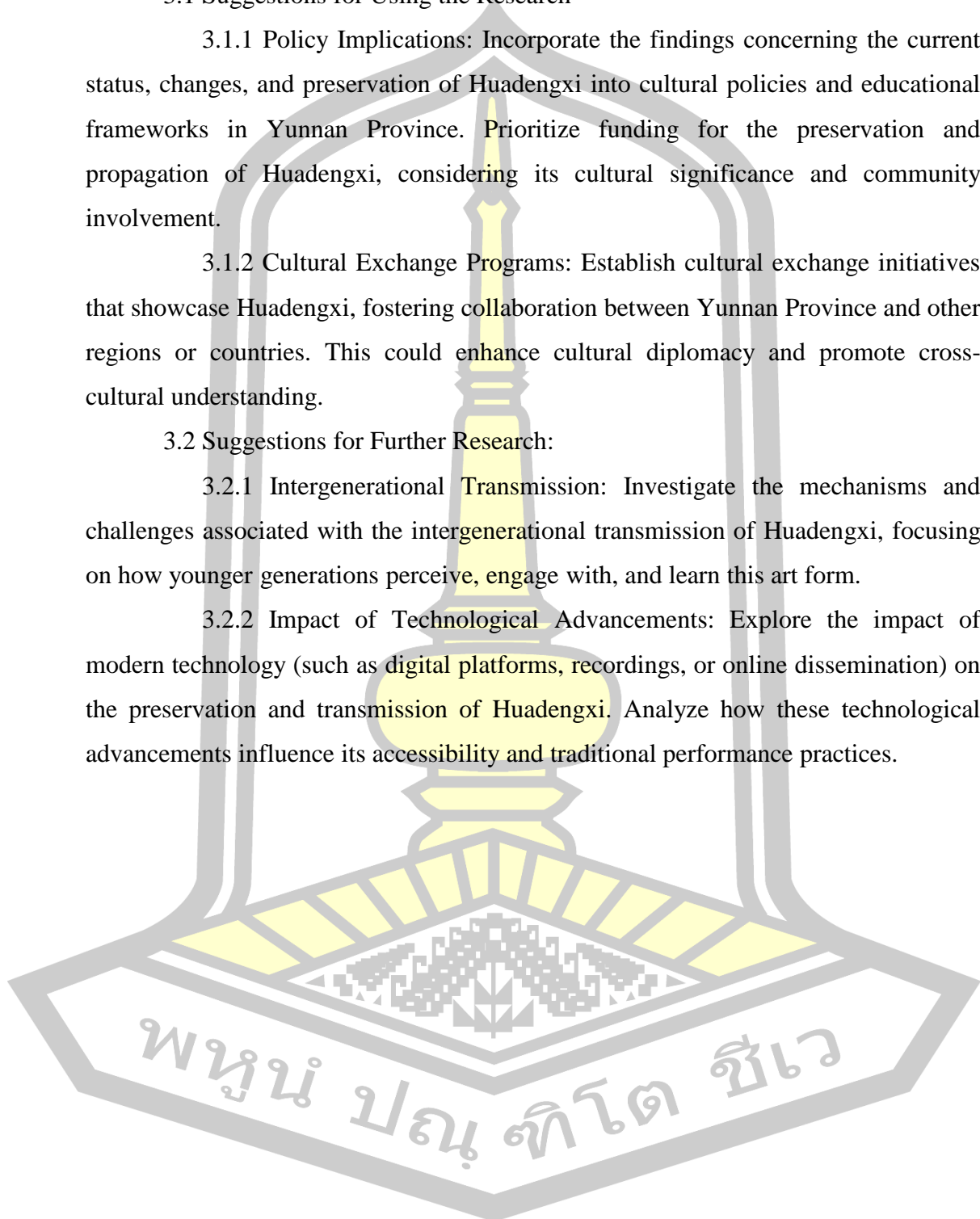
3.1.1 Policy Implications: Incorporate the findings concerning the current status, changes, and preservation of Huadengxi into cultural policies and educational frameworks in Yunnan Province. Prioritize funding for the preservation and propagation of Huadengxi, considering its cultural significance and community involvement.

3.1.2 Cultural Exchange Programs: Establish cultural exchange initiatives that showcase Huadengxi, fostering collaboration between Yunnan Province and other regions or countries. This could enhance cultural diplomacy and promote cross-cultural understanding.

3.2 Suggestions for Further Research:

3.2.1 Intergenerational Transmission: Investigate the mechanisms and challenges associated with the intergenerational transmission of Huadengxi, focusing on how younger generations perceive, engage with, and learn this art form.

3.2.2 Impact of Technological Advancements: Explore the impact of modern technology (such as digital platforms, recordings, or online dissemination) on the preservation and transmission of Huadengxi. Analyze how these technological advancements influence its accessibility and traditional performance practices.



REFERENCES

- Baorong T. (2012). *On the Innovation and Development of Huadengxi Folk music*. China: Folk music Publishing House.
- Ben, L. (2004). *History of Chinese Opera*. Shanghai People's Publishing House
- Chunling, S. (2020). *Talks about the choreography art of Yunnan HuaDeng Song and Dance*. Yunnan Ethnic Music Publishing House.
- Di, Z. (2007). *The performance form and cultural characteristics of Yunnan HuaDeng Song and Dance*. Yunnan Ethnic Music Publishing House.
- Fang, Y. (2014). A Cultural Study of Huadeng Music in the Dianchi Lake Basin. (Master's thesis). University of Yunnan Arts. In *China: Master's Thesis of Yunnan Academy of Arts*.
- Guodong, W. (1997). *Introduction to Ethnomusicology*. People's Music Publishing House.
- Hengfu, Z. (2013). *Research on the Inheritance and Development of Traditional Chinese Opera in the Process of Urbanization*. Shanghai People's Publishing House.
- Hongjun, L. (1991). *Thoughts on the classification of main instruments and tunes of Yuxi HuaDeng*. Academic Journal Electronic Publishing House.
- Hongxian, S., & Yodwised, C. (2023). *Studying Yunnan Huadeng and Constructing Yunnan Huadeng Course Plan for Teaching at Yunnan Arts University, China*.
- Hua, P. (2017). The educational role of opera is better combined with the diversity of opera art. *China: Yunnan Daily Publishing House*.
- Hui, Z. (2017). *The director's exploration and construction of the modern narrative mode of the opera stage*. Shanghai Academy of Drama.
- Jiarui, X. (1958). *History of Rural Opera in Yunnan*. China: Yunnan People's Publishing House.
- Jin, L. (2016). *Preliminary Study on the transmissions of Yunnan HuaDeng*. Yunnan Ethnic Music Publishing House.
- Menglong, F. (1987). *Collection of Ming and Qing Folk Songs*. Shanghai Ancient Books Publishing House.
- Ming, L. (2012). *On the Application of Traditional Tunes of Huadeng in Modern Drama*

- Music Creation*. Ethnic Music Publishing House.
- Mingyue, S. (2016). *The spread and evolution of Ming and Qing folk songs in Yunnan*. [Doctoral dissertation]. Nanjing Academy of arts.
- Qian, Z. (2008). *The foundation, orientation and development of Huadengxi in Yunnan Province, China*. National Art Research Publishing House.
- Qinglin, H., & Lifan, J. (2009). *Overview of Yunnan HuaDeng Song and Dance*. Yunnan Ethnic Music Publishing House.
- Qiuliang, Z. (2015). *The characteristics, value, and development prospects of online drama videos*. Guangxi Academic Forum Publishing House.
- Qun, W. (2003). Overview of Yunnan Huadengxi Music. *China: People's Music Publishing House*.
- Shiming, S. (2014). *Midu Huadeng Folk Song*. Yunnan Ethnic Publishing House.
- Sorgenfrei, C. F. (1991). Orientalizing the Self: Theatre in China after Tiananmen Square. *TDR (1988)*, 35(4), 169–185.
- Trivedi, P., & Ryuta, M. (Eds.). (2010). *Re-playing Shakespeare in Asia (Vol. 2)*. Routledge.
- Wei, L. (2014). *The three major paradigms of 20th century opera reform*. China: Zhonghua Book Company.
- Weihong, L. (2018). A brief account of the academic history of Yunnan HuaDeng research. *China: Yunnan Ethnic Music Publishing House*.
- Weikun, L. (2017). *Survey Report on the transmission of Midu Huadeng* [master's Thesis]. Yunnan University.
- Wenyuan, L. (1957). *Chenggong Huadeng Music*. Yunnan People's Publishing House.
- Xiangrui, S. (2003). Teaching and Research of Mass Music Communication at Wuhan Conservatory of Music. *Huang Zhong: Journal of Wuhan Conservatory of Music* (2), 7.
- Xiaobing, L. (1991). *History of Dian Culture*. Yunnan People's Publishing House.
- Xixin, W. (2003). *Ethnic and Folk Music in Kunming*. Yunnan Fine Arts Publishing House.
- Yan, W., & Zhaochang, R. (2022). An Analysis of the Revitalization of Rural Local Characteristic Culture: Taking Yao AnHuadengxi as an Example. *China: Shanxi*

Agricultural Economy Publishing House.

Yingyuan, Y. (2009). *The origin of Yunnan HuaDeng and folk songs*. Yunnan Ethnic Music Publishing House.

Yuan, X. (2016). Authenticity in Chinese Minority Popular Music: A Case Study of Shanren, a Multi-Ethnic Indie Band. *Excellence in Performing Arts Research*, 3(1). <https://doi.org/10.21038/epar.2016.0301>

Yunnan Bureau of Statistics. (2010). *Yunnan Statistical Yearbook [M]*. China: *Yunnan People's Electronic Audiovisual Publishing agency*.

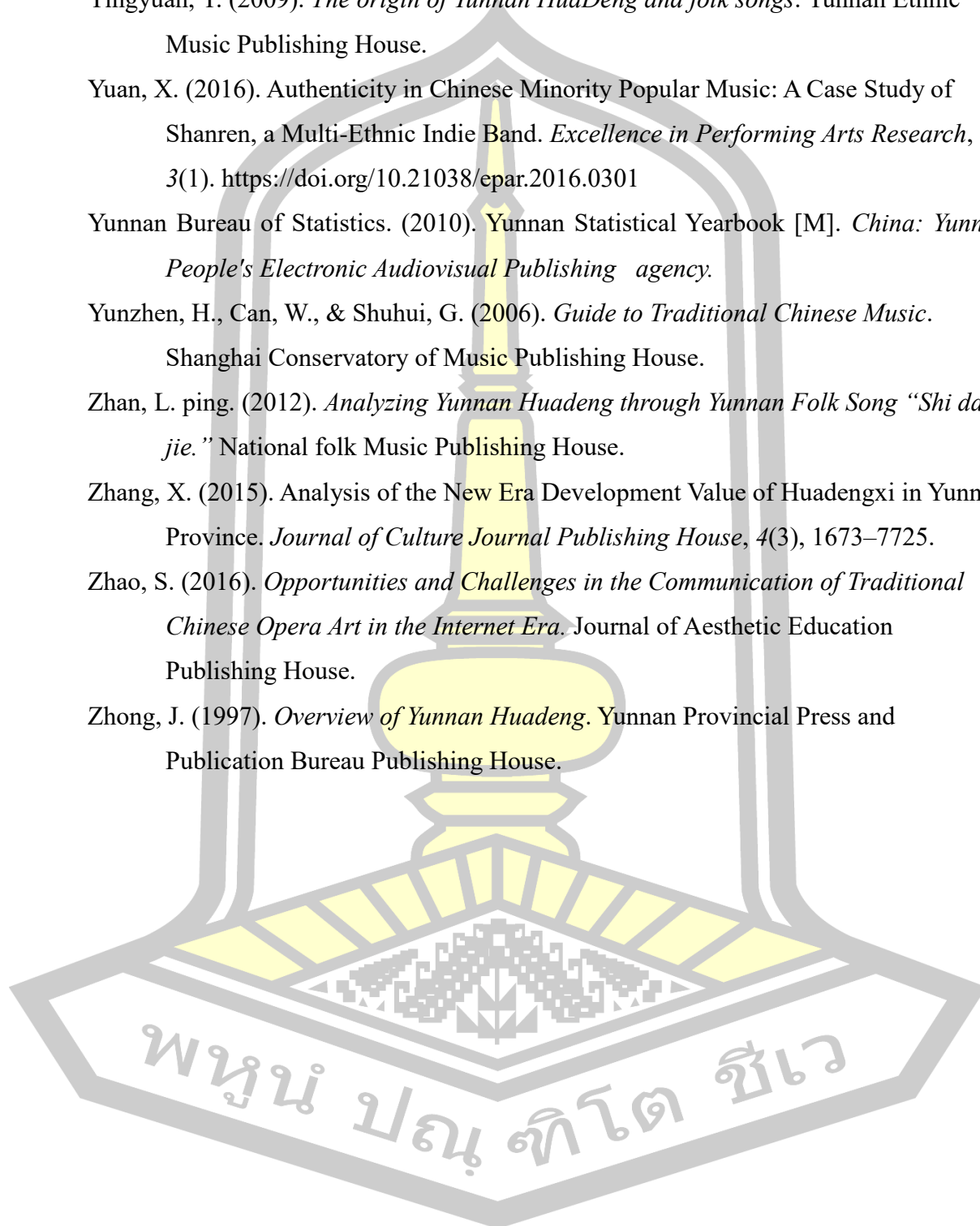
Yunzhen, H., Can, W., & Shuhui, G. (2006). *Guide to Traditional Chinese Music*. Shanghai Conservatory of Music Publishing House.

Zhan, L. ping. (2012). *Analyzing Yunnan Huadeng through Yunnan Folk Song "Shi da jie."* National folk Music Publishing House.

Zhang, X. (2015). Analysis of the New Era Development Value of Huadengxi in Yunnan Province. *Journal of Culture Journal Publishing House*, 4(3), 1673–7725.

Zhao, S. (2016). *Opportunities and Challenges in the Communication of Traditional Chinese Opera Art in the Internet Era*. Journal of Aesthetic Education Publishing House.

Zhong, J. (1997). *Overview of Yunnan Huadeng*. Yunnan Provincial Press and Publication Bureau Publishing House.



APPENDIX

Appendix I : Field survey photos

1. 1979 Midu County Huadengxi Theater Troupe Performance Stills



2. Collection of Yunnan Huadengxi Video tapes from the Last Century from Midu Huadengxi Theater Troupe



3. Watch the 9th Yunnan Huadengxi Competition Art Festival in 2022



4. With Asst Prof. Dr. Sayam Chuangprakhon conducted an interview with folk artists in Dali, Yunnan Province.



5. Photos of commonly used musical instruments in Huadengxi music in Songming County, Kunming City



6. Exchange and interview with local Huadengxi Artist in Yao'an County, Chuxiong City



7. The State Council of the People's Republic of China issues a National Intangible Cultural Heritage Certificate for Yunnan Huadengxi.



8. Folk Huadengxi artists in Yuxi City, Yunnan Province perform rap on the streets.



9. Yunnan Huadengxi Folk Instrumental Performance



10. The " Huadengxi Hometown - Mizhi Town" in Midu County, with red lanterns symbolizing Huadengxi play hanging all over the streets.



พหุ มั ญ ฑิ ทั ต ชี เว

Appendix II: Field Survey Situation Questionnaire

Question		Options		
1. Gender ()				
A. Woman		B. Man		
2. Age ()				
A. 6-17 years old	B. 18-30 years old	C. 31-40 years old	D. 41-60 years old	E. Over 60 years old
3. Occupation is ()				
A. Student	B. Huadeng professionals	C. Units within the system	D. Office workers/freelancers	E. Teacher
4. Have you ever known or been exposed to Yunnan Huadeng xi ()				
A. Understand and have been in contact with		B. Understand but have not been exposed to		C. Never understood or contacted
5. The reason why you think you don't understand Yunnan Lantern Opera is ()				
A. Not paying much attention to traditional culture, art and entertainment forms		B. Pay attention to other traditional cultural and entertainment forms, but have not paid attention to Yunnan Huadeng xi		C. Follow other operas, but not Yunnan Huadeng xi
6. The first time I learned about Yunnan Lantern Opera was through ()				
A. TV or media	B. elders or friends	C. Books or press	D. Huadeng xi classes arranged by the school	
7. After learning about the Yunnan Lantern Opera, do you want to watch it? ()				
A. Not interested in	B. Want to see it, but haven't seen it yet	C. usually take the initiative to watch		
8. Have you ever seen the performances of Yunnan Huadeng xi ()				
A. Huadeng song and dance show	B. Huadeng instrumental music	C. Folk artist Huadeng rap	D. Complete modern stage Huadeng xi repertoire	E. Don't know about the above performance

Question		Options		
9.What do you think is the most attractive thing about Huadengxi? ()				
A.music dance	B.Costumes and props	C.story plot	D.Interesting lines	
10.Where have you seen the Huadengxi show? ()				
A.TV	B.Professional Huadeng xi theater	C.square or park	D.School art show	E.other places
11.Do you think traditional Yunnan Huadengxi opera should be protected and passed on today? ()				
A.should be protected	B.let nature take its course	C.There is no need to protect, there are many popular and fashionable music and arts nowadays		
12. In order to protect Yunnan Huadengxi, what aspects should be improved? ()				
A.Multiple innovative plays to attract audiences	B.Cultivate more performing talents	C.Promote schools to offer popular courses	D.Huaden gxiperfor mance competi tions held in many regions	E.Increase publicity through online video live broadcast and other media
13.Yunnan Kunming Huadeng Theater and Yuxi Huadeng Theater have lantern performances during holidays. The ticket price is less than RMB 100. Are you willing to go and watch the performance live? ()				
A.No, the journey is too far	B.Don't go, the price is too high	C.Go in free time	D.Not interested , will go for free	E.I will go, but I didn't know where to watch it before
14.What do you think is the reason that affects the popularity of Yunnan Huadengxi? ()				
A.The publicity system is not perfect enough	B. The construction of publicity agencies is slow	C.Insufficient security funds	D.Imbalan ce in professio nal teacher structure	E.The tramission method of Huadengxi is unreasonable
15.What are your views on popularizing knowledge about lanterns in music classes in local primary and secondary schools? ()				
A.Meaningful and can improve students' comprehensive quality	B.Meaningful, students can understand intangible culture	C.It doesn't make much sense, you should focus on your music skills	D.Meaningless, students are under great academic pressure	

BIOGRAPHY

NAME	Shutong Liu
DATE OF BIRTH	30/04/1994
PLACE OF BIRTH	Kunming, Yunnan Province, China
ADDRESS	Kunming, Yunnan Province, China
POSITION	Student
EDUCATION	2012-2016 Bachelor's degree from Yunnan Academy of Arts, China 2018-2021 Master's degree from Yunnan Normal University, China 2021-2023 (Ph.D.) Mahasarakham University in Thailand

