



FLOWER DANCE HERITAGE : HISTORY , PRESERVATION,CONTINUITY
AND CULTURAL TRANSMISSION



By
Miss Wang JUN YAN

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Music Research and Development
Silpakorn University
Academic Year 2025
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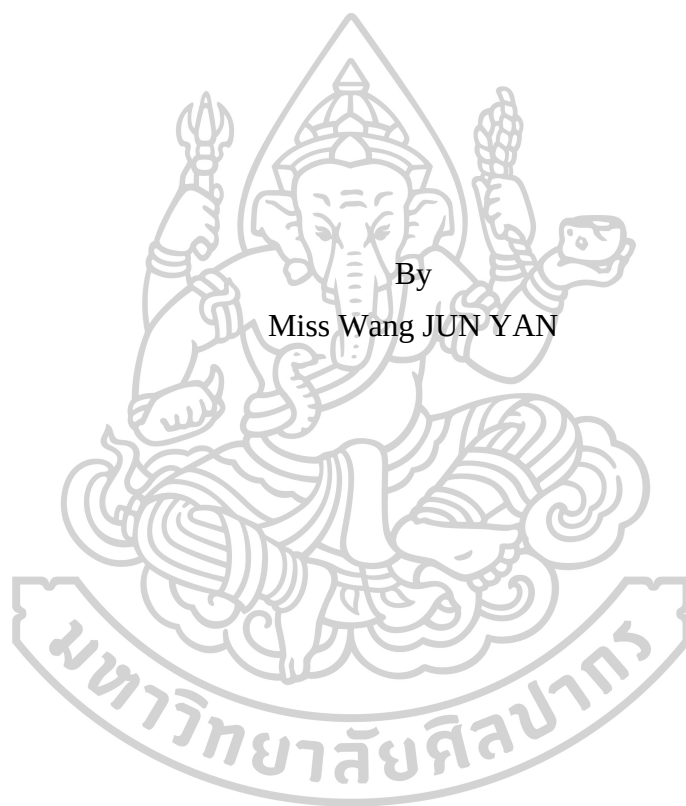
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Title	FLOWER DANCE HERITAGE : HISTORY , PRESERVATION,CONTINUITY AND CULTURAL TRANSMISSION
By	Miss Wang JUN YAN
Field of Study	Music Research and Development
Advisor	Associate Professor Komtham Domrongchareon

Faculty of Music, Silpakorn University in Partial Fulfillment of the
Requirements for the Doctor of Philosophy

.....Dean of Faculty of Music
(Assistant Professor Wootichai Lertsatakit)

Approved by

.....Chairperson
(Assistant Professor Dr. Ek-Karach Charoennit)

.....Advisor
(Associate Professor Komtham Domrongchareon)

.....Committee
(Assistant Professor Dr. Pimchanok Suwannathada)

.....Committee
(Assistant Professor Dr. Paopun Amnatham)

.....Committee
(Assistant Professor Dr. Poumpak Charuprakorn)

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Miss Wang JUN YAN : FLOWER DANCE HERITAGE : HISTORY , PRESERVATION, CONTINUITY AND CULTURAL TRANSMISSION Thesis advisor : Associate Professor Komtham Domrongchareon

Fengyang Flower Drum Fitness Exercises is an innovative concept that merges the traditional Fengyang Flower Drum art with the preservation of intangible cultural heritage. This practice is rooted in over 600 years of cultural history from Fengyang County, Anhui Province. The exercise is based on the dance movements of the national intangible cultural heritage titled "Fengyang Flower Drum," and it has been scientifically adapted into a gymnastics system that combines aesthetic rhythm with fitness benefits. This study focuses on the mechanisms of inheritance and innovation found within the music and dance movements of three distinct works derived from the Fengyang Flower Drum tradition. Using an interdisciplinary analytical approach, it examines how Xiao Qinghong organizes various important elements of traditional Fengyang flower drum art and incorporates them into modern physical fitness practices. From the perspective of music and dance studies, this paper aims to uncover the theoretical logic and intuition behind the "dynamic inheritance of intangible cultural heritage" (ICH) evident in Xiao Qinghong's Flower Drum Fitness Exercise. The research introduces Xiao Qinghong's "Trinity" inheritance framework, which encompasses four aspects: the preservation of the musical essence; the meaningfulness of movements; the collaboration of costumes and props; and the inheritance pathways, with a particular focus on educational, beginning with children. Furthermore, this study extracts the theoretical foundations of Xiao Qinghong's "dynamic inheritance of intangible cultural heritage" through music and dance research. This research addresses a significant gap in the existing literature, specifically the lack of in-depth studies on Flower drum fitness exercises in the field of music and dance studies. Beyond bridging this gap, it establishes a theoretical framework for the contemporary transformation of traditional artistic forms, offering both academic insights and practical guidance. Methodologically, this thesis employs a descriptive research approach.

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TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	G
LIST OF FIGURES	J
CHAPTER 1 Introduction.....	1
1. Introduction.....	1
1.1 Purpose of study	1
1.2 Differences between relevant literature and this study	1
1.2.1 Representative literature on fengyang flower drum research (Thematically Sorted)	2
1.2.2 Research on the Historical and Artistic Characteristics of Fengyang Flower Drum	6
1.2.3 Research on the Integration of Music and Dance in Ethnic Fitness Exercises.....	6
1.2.4 Research on Xiao Qinghong’s inheritance practice	7
1.3 Range of study	7
1.3.1 Research subjects:	7
1.3.2 Research subjects:	8
1.3.3 Time boundary:	8
1.4 Research Methodology	8
1.5 Expected Outcomes	9
CHAPTER 2 Literature review.....	10
2.1 Fitness and Educational Transformation of Traditional Arts	10
2.2 Digital and New Media Revolution in ICH Communication	11
2.3 Community-based and cultural tourism integration practices	12
2.4 Market-oriented exploration of ICH workshops and creative products	13

CHAPTER 3 Flower Drum Fitness Exercises (Dance)	15
3.1 Fengyang Flower Drum	15
3.1.1 The history of Fengyang Flower Drum	15
3.1.2 The Tradition and Development of Fengyang Flower Drum Music	23
3.1.3. The Tradition and Development of Fengyang Flower Drum Dance	32
3.1.4 The historical evolution and cultural expression of Fengyang Flower Drum costumes	39
3.2. Preservation, continuation, and dissemination of Fengyang Flower Drum	45
3.3. Xiao Qinghong and Her Three Sets of Flower Drum Fitness Exercises (Dance)	48
3.3.1 Introduction to Xiao Qinghong and Flower Drum Fitness Exercises	48
3.3.2 First set of Flower Drum fitness exercises	52
3.3.3 Mature Period (2020): Feng Wu Gu Xiang	61
3.3.4 Popularization Period (2023): Promotion of Fengyang Flower Drum Work - break and Class - break Exercises (movements are further simplified to adapt to schools and units for comprehensive popularization)	71
CHAPTER 4 Analysis	88
4.1 Core Dimensions of Xiao Qinghong's Inheritance Concept and Practice	88
4.1.1 Music Preserving the Soul: Adherence to Cultural Genes with Drumbeats as the Core	88
4.1.2 Movements Conveying Meaning: Innovation in Body Vocabulary Derived from Life	89
4.1.3 Collaboration of Costumes and Props: Skill Inheritance with Drums and Drumsticks as Carriers	89
4.1.4 Inheritance Path: Intergenerational Circulation and the Educational Concept of "Starting from Children"	90
4.2 Future Practice Directions for Fengyang Flower Drum Inheritance	90
4.2.1 Constructing a Collaborative Inheritance Ecosystem of "Policy—School — Society"	90
4.2.2 Strengthening the Cultivation of Inheritors' "Teaching Transformation Ability"	90

4.2.3 Expanding the Scenario Adaptability of "Tradition — Modernity"	91
4.3 Inheritance Concepts of Music and Dance Workers	91
4.3.1 Adhering to the Essence of "Intangible Cultural Heritage Inheritance" with People at the Core	91
4.3.2 Upholding the Dialectical Thinking of "Tradition and Innovating"	91
4.3.3 Practicing the Mission of "Multidimensional Communication"	92
CHAPTER 5 Discussion and Conclusion.....	93
5.1 Discussion.....	93
5.1.1 Deepening understanding of Inheritance and Innovation.....	93
5.1.2 Further exploration of academic value	94
5.1.3 Extensive expansion of practical significance.....	94
5.2 Conclusion	94
5.2.1 Academic contribution	94
5.2.2 Practical significance.....	95
5.2.3 Future Prospects	95
REFERENCES	96
VITA.....	140

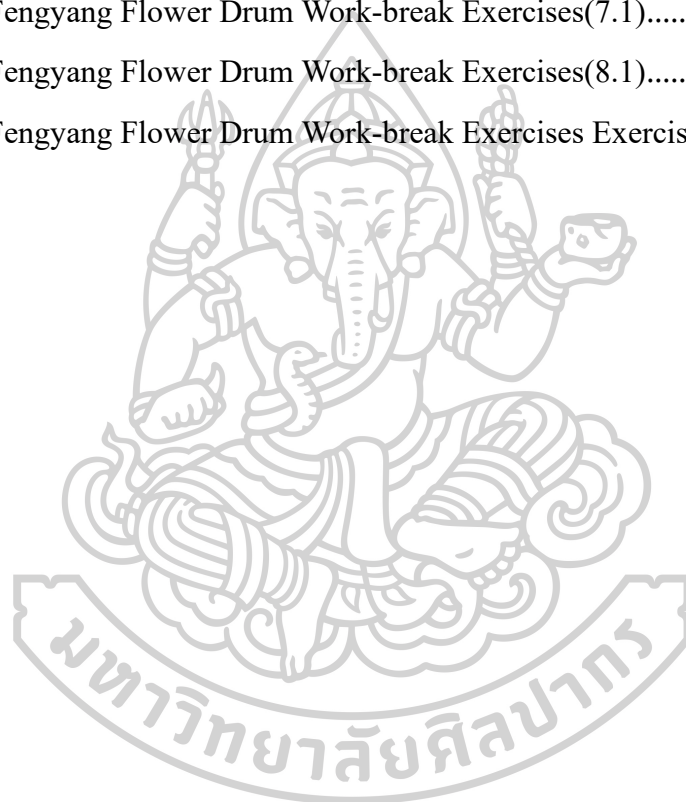


LIST OF FIGURES

	Page
Figure 1 Conceptual Framework	9
Figure 2: The score of "Fengyang Flower Drum" (The score is from the seventh volume of the CPPCC's cultural and historical materials of "Fengyang Folk Songs" archived by Fengyang Cultural Center)	16
Figure 3: The painting "Huaguzi" by the Ming Dynasty painter Gu Jianlong (now housed in the Boston Museum in the United States)	17
Figure 4 "Nishang Xupu" ("Nishang Xupu" is a collection of folk songs and lyrics compiled by the Qing Dynasty literati Wang Tingshao from the end of the Qianlong period to the beginning of the Jiaqing period. It was compiled by Tianjin composer Yan Zide and published in Jixian Hall in the 60th year of Qianlong (1795).)	18
Figure 5: Part of the painting "Kangxi's Southern Tour: Playing Flower Drums" by Wang Chong from the Qing Dynasty (now housed in the Metropolitan Museum of Art in New York, USA)	19
Figure 6 : The movie 'Gu Xiang Chun Xiao' was filmed by Shanghai Film Studio (poster from China Film Distribution and Projection Company)	20
Figure 7: The picture is from the cultural and historical materials of "Fengyang Folk Songs" at Fengyang Cultural Center.....	21
Figure 8: Yanghao Zi "(1) Coda (Score from the seventh volume of the Cultural and Historical Materials of" Fengyang Folk Songs "archived by Fengyang Cultural Center).....	24
Figure 9: Basic Drum Beats of Fengyang Flower Drum "(Xia Yurun's" Fengyang Flower Drum Collection ", this picture is taken from Xu Xingyue of Shanghai Conservatory of Music)	25
Figure 10 :The small gong played by Fengyang Flower Drum (photographed by Wang Junyan).....	26
Figure 11:Fengyang Flower Drum and Waist Drum (picture source: official account of Fengyang, China).....	27
Figure 12:Fengyang Flower Drum Simplified Handheld Flat Drum (Photo by Wang Junyan).....	28

Figure 13:Xia Yurun changed the lyrics of "Fengyang Flower Drum" (Fengyang Folk Songs in the cultural and historical materials of Fengyang Cultural Center)	29
Figure 14:Fengyang Flower Drumshuang tiao gu Double Drum (Photo by Wang Junyan).....	30
Figure 15:2017 Italian Chinese Culture and Arts Festival (photo by Xiao Qinghong)	31
Figure 16:Sun Fengcheng, the inheritor of Fengyang Flower Drum National Intangible Cultural Heritage ("Sun Fengcheng Fengyang Flower Drum Inheritance Atlas")	32
Figure 17:Male and Female Flower Drum Duo Performance (1955 Flower Drum Female Performance at Fengyang Cultural Center).....	33
Figure 18:Flower drums perform in front of Daming Gate(photo by Xiao Qinghong)	35
Figure 19:Xiao Qinghong, the inheritor of Fengyang Flower Drum, a national intangible cultural heritage project at Lincoln Center in the United States, won the Outstanding Performance Award at the 2019 Global Talent Competition (photo by Xiao Qinghong)	36
Figure 20:2023 National Square Dance Exhibition (photo by Xiao Qinghong)	37
Figure 21 Anshun Tunpu retains the Ming Dynasty Fengyang Flower Drum costume style Xiao Qinghong performance costume (shot by Wang Junyan).....	40
Figure 22:The Chinese red performance costume improved by Xiao Qinghong (Photographer: Wang Junyan).....	42
Figure 23:The dance costume improved by Xiao Qinghong, worn by her daughter during the performance in the Vienna Hall (Photographer: Wang Junyan)	43
Figure 24:Xiao Qinghong	48
Figure 25:Xiao Qinghong teaches flower drum skills to elementary school students in Chinese American schools (photo by Xiao Qinghong).....	50
Figure 26:Xiao Qinghong teaches Flower Drum fitness exercises in Chuzhou (photo by Xiaoqinghong)	51
Figure 27:(Fengyang Cultural Center's historical and cultural materials "Fengyang Folk Songs")	55
Figure 28:Fengyang Flower Drum Work-break Exercises(2.1).....	79
Figure 29:Fengyang Flower Drum Work-break Exercises(2.2).....	80

Figure 30:Fengyang Flower Drum Work-break Exercises(2.3).....	80
Figure 31:Fengyang Flower Drum Work-break Exercises(3.1).....	81
Figure 32:Fengyang Flower Drum Work-break Exercises(4.1).....	82
Figure 33:Fengyang Flower Drum Work-break Exercises(4.2).....	82
Figure 34:Fengyang Flower Drum Work-break Exercises(5.1).....	83
Figure 35:Fengyang Flower Drum Work-break Exercises(6.1).....	84
Figure 36:Fengyang Flower Drum Work-break Exercises(6.2).....	84
Figure 37:Fengyang Flower Drum Work-break Exercises(7.1).....	85
Figure 38:Fengyang Flower Drum Work-break Exercises(8.1).....	86
Figure 39:Fengyang Flower Drum Work-break Exercises Exercise(9.1).....	87



CHAPTER 1

Introduction

1. Introduction

Fengyang Flower Drum Fitness Exercises, as an innovative product of the traditional Fengyang Flower Drum and intangible cultural heritage inheritance concept, is rooted in the flower drum art and cultural soil of Fengyang County, Anhui Province for more than 600 years. Based on the dance movements of the national intangible cultural heritage "Fengyang Flower Drum", a gymnastics system that combines rhythmic beauty and fitness functions has been scientifically adapted. From the creation of the first set of fitness exercises in 2012 to the current three sets of fitness exercises, the intangible cultural heritage of Fengyang Flower Drum, as an art form, has gradually been accepted by the public. This fitness routine not only retains iconic movements such as Bei Shou Da Gu (Play the drum with hands behind the back), Si Fang Da Gu (alternating drumming in four directions with changing footwork), and Pi Qiu Hua (The performer grips the drumstick with their right hand and traces a circular arc in the upper right quadrant, executing a motion as smooth and aesthetically rounded as that of a bouncing sphere.) in flower drum performances, but also creatively transforms traditional art forms into mass fitness carriers through rhythmic music arrangement and repetitive training design. In recent years, with the promotion of the national fitness strategy, Fengyang Flower Drum Fitness Exercise has developed from a local cultural symbol into a nationally influential characteristic fitness project, widely used in community sports, campus recess exercises, and elderly fitness, becoming a typical case of the coordinated development of traditional cultural activities and the construction of a healthy China. Due to its novelty, there is no relevant academic theoretical research. This article is a descriptive research conducts research from the perspective of music and dance studies, focusing on three sets of Flower Drum fitness exercises to fill this academic gap.

1.1 Purpose of study

- Sort out the historical context and musical and dance characteristics of Fengyang Flower Drum, and reveal the inheritance path of traditional elements in Xiao Qinghong Flower Drum Fitness Exercises.
- Analyze Xiao Qinghong's innovative strategies in music (rhythm, melody, timbre) and dance (movement, costume), and extract his theoretical logic of "traditional and modern integration" in music and dance.
- Elaborate on the dual value of Fengyang Flower Drum Fitness Exercise in the inheritance of intangible cultural heritage and national fitness. Fill the academic gap in the research on Fengyang Flower Drum Fitness Exercises.

1.2 Differences between relevant literature and this study

A comprehensive review of existing literature on Fengyang Flower Drum and its intersection with fitness practices reveals three core gaps that distinguish the present study from prior scholarship. Theoretically, there is a dearth of academic inquiry into

the "inheritor-led modern transformation of traditional music and dance elements," and no specialized musicological or choreological framework exists to explicate the "trinity relationship" among "musical rhythm, drum beats, movements, and costume props" in flower drum-based fitness routines. Objectively, the inheritance and innovation practices of Xiao Qinghong — a key inheritor of Fengyang Flower Drum — have yet to receive sustained academic attention, with his creative philosophy and methodological approaches remaining unrefined at the theoretical level. Methodologically, analyses of the artistic characteristics of music and dance in ethnic fitness exercises are predominantly descriptive, lacking in-depth deconstruction that integrates inheritors' oral traditions with the intrinsic artistic essence of the works.

Against this backdrop, the present study addresses these gaps by centering on the Fengyang Flower Drum Fitness Exercise developed by Xiao Qinghong. Unlike existing research— which tends to focus on static descriptions of traditional forms, single-dimensional analyses of historical evolution or artistic features, or macro discussions of inheritance pathways—this study prioritizes two critical inquiries: first, the theoretical construction of "inheritor-led modern transformation" processes, and second, the multi-dimensional deconstruction of how music, dance, and props integrate in flower drum fitness routines. The following sections contextualize these contributions by systematically reviewing existing literature, categorized by theme, and explicating specific research gaps.

1.2.1 Representative literature on fengyang flower drum research (Thematically Sorted)

Existing scholarship on Fengyang Flower Drum clusters around five distinct themes, each contributing to the field while exhibiting notable limitations.

In the realm of historical development and form studies, core works include Yang Shangfei's research (School of Music, Chuzhou University)—a phased output of the Key Project of the Excellent Traditional Culture Inheritance Base of the Anhui Provincial Department of Education—which examines the evolutionary trajectory of Fengyang Flower Drum's performance forms across historical periods. She has written about history (Yang, 2021).^[1] and "Fengyang Song" (Yang, 2017)^[2]

[1] Yang, S. F. (2021). Research on the historical forms and modern characteristics of Fengyang Flower Drum. *Journal of West Anhui University*, 37(03), 132–135.

[2] Yang, S. F. (2017). On the artistic value of the evolution of "Fengyang Song" in the development of traditional Chinese opera. *Journal of Suzhou University*, 32(06), 95–98.

Complementary to this, Wang Yibin's *On the Spread and Influence of Fengyang Songs* (Wang, 2004)^[3] explores the spatial dissemination and social impacts of Fengyang-related musical works, while Xu Guohong's *Research on the Fengyang Song Series* (Xu, 2001)^[4] provides a systematic collation of the genre's song corpus. Together, these studies establish a foundational understanding of Fengyang Flower Drum's historical context but remain confined to factual documentation, with no connection to contemporary practical transformations.

Research on the protection and inheritance of intangible cultural heritage (ICH) includes Zhu Chunyue et al.'s *Research on the Protection, Inheritance, and Innovation of Fengyang Flower Drum from the Perspective of Intangible Cultural Heritage* (Zhu Zhu & An, 2019)^[5], which outlines basic inheritance and protection pathways from an ICH institutional perspective. Ding Rongxing's *Inheritance and Innovation: The Modern Transformation of Fengyang Flower Drum and Its Implications* *Modern Sports Dance* ^[6] (Ding, 2022) and *Ethnic Dance* ^[7] (Ding, 2021) touches on the genre's modern transformation but emphasizes macro-level insights over specific mechanisms. *Research on the Historical Changes* (Jiao, 2023) ^[8] and *temporal* (Liu, & Tao, 2017) ^[9] of Anhui Folk Sports "Fengyang Flower Drum" frames Fengyang Flower Drum as a folk sport yet limits analysis to descriptive pathways, omitting in-depth exploration of its sports-oriented transformation.

Scholarship on music and dance forms includes Xu Xingyue's "A study on the genre characteristics of Fengyang Flower Drum music", which highlights the genre's integrative nature—combining folk songs, dance, and Quyi (traditional Chinese

[3] Wang, Y. B. (2004). On the dissemination and influence of Fengyang Song. *Journal of Fujian Normal University (Philosophy and Social Sciences Edition)*, (02), 79 – 84.

[4] Xu, G. H. (2001). A study on the Fengyang Song genre. *Musicology in China*, (4), 17. <https://doi.org/10.14113/j.cnki.cn11-1316/j.2001.04.007>.

[5] Zhu, C. Y., Zhu, Z. C., & An, J. F. (2019). Research on the protection, inheritance, and innovation of Fengyang Flower Drum from the perspective of intangible cultural heritage. *Journal of Shandong Agriculture and Engineering University*, 36(07), 144–146. <https://doi.org/10.15948/j.cnki.37-1500/s.2019.07.028>.

[6] Ding, R. X. (2022). Research on the mechanism of the development between Fengyang Flower Drum and modern sports dance under the enlightenment of modern transformation. In *Abstracts of written communications for the 2022 China Conference on Intangible Cultural Heritage of Sports* (pp. 199 – 200). Nanjing Sport Institute.

[7] Ding, R. X. (2021). Research on the inheritance and innovation of traditional ethnic dance under the enlightenment of the modern transformation of Fengyang Flower Drum. In *Collection of poster presentation papers for the 2021 International Conference on Protection, Research, and Inheritance of Intangible Cultural Heritage of Sports in China* (p. 54). Graduate Department, Nanjing Sport Institute.

[8] Jiao, C. W. (2023). The historical changes and development paths of the Anhui folk sport "Fengyang Flower Drum". *Journal of Suzhou University*, 38(05), 68–71.

[9] Liu, C. M., & Tao, Y. S. (2017). The historical changes and inheritance paths of the Anhui folk sport "Fengyang Flower Drum". *Journal of Chongqing Technology and Business University (Natural Science Edition)*, 34(06), 118–121. <https://doi.org/10.16055/j.issn.1672->

058X.2017.0006.020.

storytelling and singing) ^[10] (Xu, 2013). Zhou Zixiang's "An analysis of the musical form of Fengyang Flower Drum" (Zhou, 2022) ^[11] offers a specialized examination of its musical structure, while Huang Jiying et al.'s Exploration of Chinese exploration of dance form analysis methods (Huang & Gao, 2021) ^[12] provides methodological tools for choreological analysis but does not specifically target Fengyang Flower Drum. These works clarify the basic artistic features of the genre's music and dance but fail to analyze how these elements are dynamically adapted to fitness contexts.

Studies on cultural value and industrialization include Han Yonghong et al.'s Characteristics and cultural values of the Anhui folk sports item "Fengyang Flower Drum". (Han & Qin, 2012) ^[13], which discusses cultural connotations from a folk sports perspective. Chen Dehu et al.'s "The construction of anti-Japanese war lamp songs of Flower Drum Lantern and the national performance field" (Chen & Shen, 2013) ^[14] explores connections between flower drum art and national discourse, and Wang Chongcai et al.'s Discussion on the brand development strategies of "Fengyang Flower Drum". (Wang, & Hu, 2012) ^[15] focuses on industrial brand building. While these studies expand the field's value-oriented perspectives, they do not address the integration of cultural value with fitness functionality.

Finally, monographs and base-related research include Qiu Xinjiang et al.'s Research on Fengyang Flower Drum Opera (Qiu, 2015) ^[16], which offers a systematic overview of "Weidiao Flower Drum Opera," and the Chuzhou University research group's Introduction to Fengyang Flower Drum—a project of the Ministry of

[10] Xu, X. Y. (2013). A study on the genre characteristics of Fengyang Flower Drum music (Master's thesis, Shanghai Conservatory of Music). Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=SHX-2ztJhddq-BxV4W0gNfH0uswbTFcS8W7lqsQ716T3p6vZe3us3rhZ-g8VxroJ13gYYwp5MMTFatIH7IKFJHRv9F09v42ElSeyJZtg_A2yZTLJH2CL4ae-7anIZN6HK53ID7_pTzu2Nj0HB6-T6H1K29qqPiaBYBclh3aZQb2Jf6Fb_XwSug==&uniplatform=NZKPT&language=CHS.

[11] Zhou, Z. X. (2022). An analysis of the musical form of Fengyang Flower Drum. *Journal of Heihe University*, 13(09), 134–137.

[12] Huang, J. Y., & Gao, J. (2021). Chinese exploration of dance form analysis methods. *Art Research of the Ethnic Groups*, 34(05), 144–152. <https://doi.org/10.14003/j.cnki.mzysyj.2021.05.17>.

[13] Han, Y. H., & Qin, J. Q. (2012). Characteristics and cultural values of the Anhui folk sports item "Fengyang Flower Drum". *Journal of Jilin Institute of Physical Education*, 28(04), 132–135.

[14] Chen, D. H., & Shen, X. X. (2013). The construction of anti-Japanese war lamp songs of Flower Drum Lantern and the national performance field. *Journal of Bengbu University*, 2(03), 118–122. <https://doi.org/10.13900/j.cnki.jbc.2013.03.031>.

[15] Wang, C. C., & Hu, Y. Y. (2012). Discussion on the brand development strategies of "Fengyang Flower Drum". *Journal of Chuzhou University*, 14(03), 4–6.

[16] Qiu, X. J. (2015). *Fengyang Huagu Opera Research*. Hefei University of Technology Press. Education's Excellent Traditional Chinese Culture Inheritance Base, published in *Journal of Chuzhou University*—which documents the construction of inheritance bases ^[17] (2024). There is also a very rich set of content called "Fengyang Flower Drum Complete Book" ^[18] (Xia (Ed.), 2016). These works provide systematic materials for the field but prioritize descriptive recording over theoretical innovation.

Education's Excellent Traditional Chinese Culture Inheritance Base, published in Journal of Chuzhou University—which documents the construction of inheritance bases ^[17] (2024). There is also a very rich set of content called “Fengyang Flower Drum Complete Book” ^[18] (Xia(Ed.), 2016). These works provide systematic materials for the field but prioritize descriptive recording over theoretical innovation.



[17] Introduction to the Fengyang Flower Drum Inheritance Base of Chuzhou University. (2024). Journal of Chuzhou University, 26(03), 2.

[18] Xia, Y. R. (Ed.)(2016). The complete works of Fengyang Flower Drum (Compiled by the Compilation Committee of The Complete Works of Fengyang Flower Drum). Huangshan Publishing House. ISBN:978-7-5461-5522-7

1.2.2 Research on the Historical and Artistic Characteristics of Fengyang Flower Drum

Academic research on the historical and artistic characteristics of Fengyang Flower Drum has established a relatively coherent theoretical framework. Historically, scholars have traced its evolution: originating as "begging rap" in the Ming Dynasty, developing into the "double drum" performance form in the Qing Dynasty, and evolving—following reimagining by literary and artistic workers in the 1950s—into a stage-based form emphasizing both singing and dancing^[19](Ning , 1998) . Artistically, research has focused primarily on music: the core rhythmic pattern is defined as "three drums and one gong" (i.e., three drum beats and one gong strike per measure), melodies are rooted in the pentatonic scale, primary instruments are drums and small gongs, and emphasis is placed on the unity of "rap" and "rhythm" . In dance, the soft and elegant bodily beauty manifested through trembling, swaying, and rocking movements constitutes the fundamental characteristic of the dance movements in Fengyang Flower Drum. It reflects the unique aesthetic features and profound cultural connotations of its dance actions. (Gao, 2012)^[20].

The critical gap in this body of work lies in its static orientation: most studies focus on documenting historical contexts and summarizing inherent artistic features, but they do not analyze the dynamic processes through which contemporary inheritors transform these traditional music and dance elements into fitness exercises. Notably, they omit theoretical refinement of Xiao Qinghong's practice in adapting Fengyang Flower Drum for fitness, creating a disconnect between research on traditional characteristics and contemporary innovative practice.

1.2.3 Research on the Integration of Music and Dance in Ethnic Fitness Exercises

Existing research on ethnic fitness exercises primarily centers on the adaptation of traditional music and dance elements, forming a paradigm of "element extraction and fitness adaptation." Musically, this often involves using fragments of original songs or simplified melodies (e.g., Yangge fitness routines referencing the melody of Little Watching). Choreographically, it entails selecting iconic ethnic dance movements for fitness-oriented modification (e.g., transforming Mongolian "shoulder shaking" into a fitness action) . Some studies have explored rhythm matching between music and movements, but their focus remains limited to verifying fitness functions (e.g., impacts on cardiopulmonary health or muscle strength), with little attention to the artistic essence of music-dance integration

[19] Ning Z. X. (Ed.), 1998; Collection of Chinese Folk Dances: Anhui Chuzhou Volume, 1998. pp92-113

[20] Gao, J. (2012). The aesthetic characteristics of the dance of Fengyang Flower Drum. Journal of Tongling University, 11(05), 97 – 98. <https://doi.org/10.16394/j.cnki.34-1258/z.2012.05.007>

—such as emotional resonance generated by melody-movement coordination or symbolic associations between props (e.g., flower drums, fans) and musical rhythm.

Two key gaps emerge here. First, there is no research on fitness routine development led by ICH inheritors; existing studies focus on transformations by researchers or fitness instructors, failing to reveal how inheritors—drawing on their deep understanding of traditional art—creatively adapt music and dance elements to balance artistic authenticity and fitness functionality. Second, there is no in-depth analysis of the "trinity relationship" among "musical rhythm, drum beats, movements, and costume props" in flower drum fitness routines: existing work either addresses music and dance in isolation or ignores the symbolic role of props and costumes in enhancing the artistic expression of fitness exercises. The present study fills this gap by focusing on the Fengyang Flower Drum Fitness Exercise developed by inheritor Xiao Qinghong.

1.2.4 Research on Xiao Qinghong's inheritance practice

Current materials related to Xiao Qinghong's inheritance of Fengyang Flower Drum are limited to news reports and ICH protection summaries, with no substantive academic research. These non-academic sources focus on two areas: highlighting Xiao's identity as an "ICH inheritor" and documenting the outreach impact of her work (e.g., a 2020 Anhui Daily report on "bringing flower drums to communities and campuses"). When describing his practice, they offer only generalizations such as "adapting traditional flower drum movements" and "adjusting musical rhythm"—mostly anecdotal accounts lacking theoretical analysis from musicological or choreological perspectives. Critical questions remain unaddressed: What criteria guide the selection of traditional movements for adaptation? What logical basis informs musical rhythm adjustments? What aesthetic principles govern the integration of movements and music?

The core gap here is that Xiao Qinghong's practice has not been integrated into academic discourse. His innovative experience in transforming Fengyang Flower Drum into a fitness exercise has not been systematically organized, and core issues—such as standards for extracting flower drum music and dance elements, the logic of fusing traditional elements with fitness functions, and the aesthetic goals of the fitness routine—have not been explored in depth. As a result, the "ICH + fitness" innovative model emerging from his practice cannot be elevated to a theoretical level, depriving other ICH projects of a replicable framework for similar transformations.

1.3 Range of study

1.3.1 Research subjects:

Three sets of Flower Drum Fitness Exercises created by Xiao Qinghong:

- First set: "Fengyang Flower Drum Fitness Exercise" (2012) (Community version) Xiao Qinghong, Shi Yuanlin, Mei Zhoucheng
- Second set: "Fengyang Flower Drum Fitness Exercise Dance - Feng Wu Gu Xiang("Phoenix Dancing in the Drum Hometown")(2020) Xiao Qinghong, Liu Lili,

Xiong Guanxia

- Third set: Fengyang Hua Gu Gong Jian Cao("Fengyang Flower Drum Work-break Exercises ") (2023, Campus Edition and Unit Edition) by Xiao Qinghong

1.3.2 Research subjects:

- Music: Adaptation and application of traditional music elements (rhythm type, melody motivation, drum and gong) in Fengyang Flower Drum. (Mainly focusing on the third set of music)

- Dance: Inheritance and innovation of traditional movements (such as Bo ji bu, Chan bu pai chi, Deng shan bai yu) and movements (combination techniques, drumming movements); Stage presentation of costumes (improved flower drum costumes), props (simplified drums), and scenes (community/stage/campus/unit).

1.3.3 Time boundary:

The historical evolution of Fengyang Flower Drum (Ming Dynasty present) and the period of creation and promotion of Xiao Qinghong's works (2012 present).

1.4 Research Methodology

• Literature research method

Historical: materials: Fengyang Xian Zhi("Fengyang County Annals") and "Anhui Volume of Chinese Folk Dance Collection" have sorted out the history and traditional characteristics of Flower Drum.

Academic literature: Constructing analytical frameworks for ethnic musicology, dance studies, music and dance studies, and theories related to intangible cultural heritage inheritance (such as "dynamic inheritance" and "creative transformation"). (Listed in different relevant literature and research)

• In depth interview method:

Conduct multiple in-depth interviews with Xiao Qinghong and observe the curriculum of the intangible cultural heritage Fengyang Flower Drum Training Class

• Music ontology analysis method:

Analyze the audio of three sets of works (based on auditory analysis and Xiao Qinghong's oral narration), mainly the third set (which includes handwritten scores by composers), the first set is the edited version of music, and the second set is the Xia Yurun created version. Analyze the patterns of rhythm distortion, melody simplification, and timbre combination.

• Dance movement analysis method:

Using the "Dynamic Rhythm Deconstruction Method", the core elements of the movements (such as the knee joint angle of the "Boji Bu" and the technique display of the combination technique "Danfeng Chaoyang") are dismantled, and the similarities and differences between traditional flower drum dance and fitness exercises are compared.

Combining video analysis (an unpublished dance video provided by Teacher Xiao after an interview with Xiao Qinghong) for research. Using three sets of Fengyang Flower Drum Fitness Exercise performance videos as the object, analyze the collaborative relationship between "action queue music structure clothing color

scene applicable audience" and interpret it.

1.5 Expected Outcomes

- Academic contribution :

Firstly, by systematically reviewing the historical context and artistic features of Fengyang Flower Drum, the gap in existing literature on Fengyang Flower Drum fitness exercises (dance) has been filled. Secondly, constructed a multidimensional analysis framework and delved into the inheritance and innovation mechanisms of traditional art elements in the context of modern fitness, providing theoretical support and practical guidance for the modern transformation of ICH. Finally, the "trinity" inheritance framework proposed by this study (Drumbeats is music soul, Movements conveying meaning, Collaboration of costumes and props) provides new research perspectives and methodological enlightenment for the field of music and dance.

- Practical significance:

At a practical level, the research findings boast extensive application value. The promotion and popularization of Fengyang Flower Drum Fitness Exercise (Dance) not only promotes the inheritance and development of traditional culture, but also enhances public health awareness and cultural confidence through fitness as a modern way of life. At the same time, the inheritance framework and practical path proposed in this study provide valuable experience and models for the modern transformation of other intangible cultural heritage, which can help promote the creative transformation and innovative development of excellent traditional Chinese culture.

- Academic value:

Future research should continue to deepen the understanding and exploration of the inheritance mechanism of intangible cultural heritage, focus on the close integration of theory and practice, and promote the creative transformation and innovative development of traditional culture.

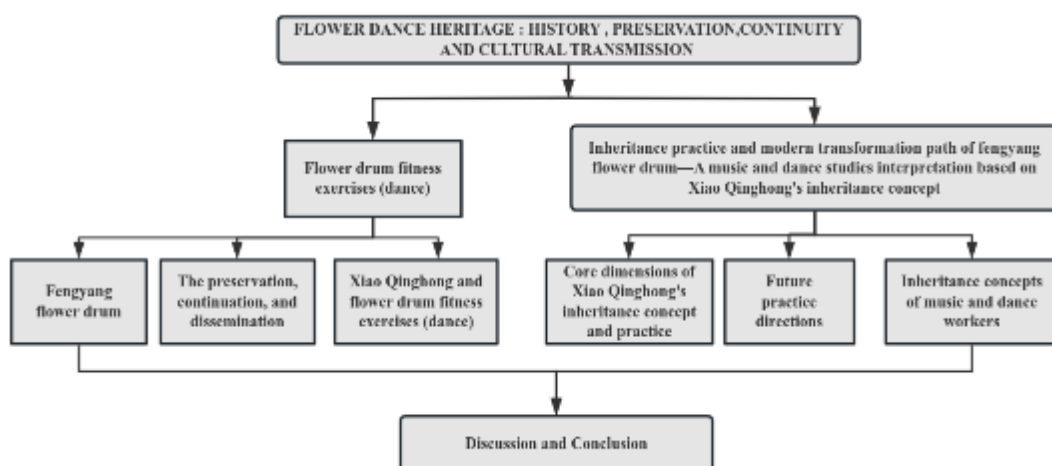


Figure 1 Conceptual Framework

CHAPTER 2

Literature review

In the field of intangible cultural heritage (ICH) protection, the core of living transmission lies in realizing the modern continuation of cultural genes through innovative transformation. Fengyang Flower-Drum Aerobics, as a model integration of the national-level ICH "Fengyang Flower-Drum" with physical fitness, demonstrates the feasibility of transforming ICH from "static preservation" to "dynamic regeneration." In recent years, various regions in China have developed four major paradigms in ICH living transmission: functional reconstruction, technological empowerment, scene innovation, and industrial integration, providing systematic solutions for sustainable ICH.

2.1 Fitness and Educational Transformation of Traditional Arts

The fitness-oriented reconstruction of traditional martial arts and dance represents a typical case of ICH functional transformation. In Jining City, Shandong Province, the Six Arts Tai Chi ^[21](Feng,2025) has been systematically reconstructed by simplifying movements and integrating breathing techniques, creating a program that combines traditional martial arts essence with scientific fitness principles. Practitioners perform coordinated movements for the neck, shoulders, spine, and knees in a flowing sequence, preserving the philosophical concept of "overcoming hardness with softness" while reducing the risk of sports injuries . This model transforms ICH from a cultural symbol into a public health tool through the fusion of traditional arts and modern sports science.

A similar practice can be found in the transformation of Northern Shaanxi Yangko in Yulin City, Shaanxi Province. Traditional movements such as the "cross-step" and "fan-flower hand" have been adapted into square dance routines accompanied by modern electronic music. Community competitions and online short video challenges have created spread, transforming this folk activity into a daily fitness routine^[22] (Liu,2024) . This functional reconstruction essentially transforms ICH from "ritual performance" to "daily service," with its core lying in reconstructing connections between ICH and modern life through movement standardization and everyday scenario-based.

[21] Feng, L. (2025, Aug. 4). The popularity of "Six Arts Tai Chi" in Jining. *China Sport Daily*.
https://sport.jining.gov.cn/art/2025/8/4/art_3815_2693512.html

[22] Liu,X.X(ED.) (2024, Feb. 20). Intangible cultural heritage yangko performances held in Yulin, Shaanxi during Spring Festival 2024.Department of Culture and Tourism of Shaanxi Province.Retrieved from Ministry of Culture and Tourism of PRC.https://www.mct.gov.cn/whzx/qgwhxxlb/sx_7740/202402/t20240220_951346.htm

Educational transformation represents another dimension of functional reconstruction. The Zhejiang ICH Museum has developed a "age-appropriate, level-appropriate, type-appropriate" guidebook system, breaking the traditional single-mode guide approach and designing interactive programs tailored to cognitive characteristics of adolescents. For example, in the "Dong's Pediatrics in Campus" project, physical spaces such as the "ICH exhibition hall" and "mobile ICH cabin" are combined with offline teaching, online popular science, and ICH study tours to create a trinity education system of "theory-practice-dissemination." This project transforms traditional medical knowledge from textual records into experiential and transmissible skills, converting ICH from "cultural memory" to "educational capital" (ZJCMU, 2024).^[23]

2.2 Digital and New Media Revolution in ICH Communication

Digital technologies provide cross-temporal and multi-dimensional presentation methods for ICH disseminate. The Shanxi Xiaoyi Shadow Puppetry Troupe has developed AR interactive performances where scanning puppet characters with mobile phones triggers background story animations and allows audience members to control virtual puppets through gestures. This technology transforms traditional storytelling into an interactive digital experience, converting audiences from passive viewers to cultural co-creators (Zhang&Sun, 2024).^[24] . A similar practice can be found at the Qingjian County Cultural Center, which uses VR technology and full-screen projection to recreate Qingjian Daoqing performance scenes, creating an immersive experience space that transforms textual records into vivid scenarios (Hui & Li, 2025).^[25] The construction of a new media matrix further amplifies ICH dissemination efficiency. The Qingjian County Cultural Center has built a comprehensive presence across public accounts, video accounts, and Douyin, creating online IPs such as "Cloud Micro-classes" and "Cloud Exhibitions."

[23] Zhejiang Chinese Medical University Museum Office. (2024, Apr. 25). "Digital TCM, Healthy Future: 2024 Digital TCM Promotion Conference" [Conference presentation]. Retrieved from Zhejiang Chinese Medical University Museum website: <https://zcomm.zcmu.edu.cn/info/1024/2719.htm>.

[24] Zhang, L. Y., & Sun, Y. (2024, Jan.6). *Inheritance takes on new splendor, craftsmanship creates a new chapter*. Retrieved from Shanxi Provincial People's Government website: https://www.shanxi.gov.cn/ywdt/tpxw/202401/t20240106_9478113.shtml.

[25] Hui, L. Y., & Li, J. J. (2025 sep.19). Qingjian County Cultural Center: Constructing a new paradigm for ICH living transmission. WeChat Public Platform. Retrieved from https://mp.weixin.qq.com/s?__biz=MzlyMjM4MjA1Mg==&mid=2247674870&idx=2&sn=d8bbca302966aa486ff88d67b43ce0e&chksm=e9f576092fdb878b5b69257872a83a424ced51609be81789720c481a2638710f08b73921779b&scene=27

In 2024 alone, they published over 100 public account articles and 90 promotional videos, attracting 200,000 online visits, effectively breaking the time and space limitations of ICH disseminate (Hui & Li, 2025) ^[26]. This "technology + content" dual-drive model enables county-level ICH resources to transcend geographical boundaries and reach wider audiences.

The application of short video and live streaming technologies has opened new paths for ICH disseminate. The Zhejiang ICH Protection Center produced over 150 short videos featuring more than 70 ICH crafts, showcasing techniques and disseminate story from multiple perspectives. By optimizing keywords to enhance content exposure through platform algorithms, these videos have trended seven times on Tic Tok's national hot list with 53.876 million total views ^[27] (CDF, 2025). Woodblock printing inheritor Wang Fawan showcases cultural and creative products through live streaming, including newly developed items like woodblock-printed table lamps and puzzles, creating a closed-loop transmission chain of "viewing-purchasing-recreation"^[28](Wang & Ren 2025). These practices demonstrate that technological empowerment essentially transforms ICH disseminate from "one-way output" to "two-way interaction," with its core lying in reconstructing the connection between ICH and audiences through technological means.

2.3 Community-based and cultural tourism integration practices

Community-based practice forms the basic unit of ICH living transmission. The Qingjian County Cultural Center organizes ICH performances during traditional festivals, offering over 30 public training sessions in folk songs, Daoqing, and paper-cutting, and hosting more than 10 large-scale events such as "Northern Shaanxi New Year" and "Shaanxi South-North Folk Song Exchange Performance" over the past three years, transforming ICH from "museum exhibits" into integral components of community cultural life (Hui & Li, 2025)^[26].

[26] Hui, L. Y., & Li, J. J. (2025 sep.19). Qingjian County Cultural Center: *Constructing a new paradigm for ICH living transmission*. WeChat Public Platform. Retrieved from https://mp.weixin.qq.com/s?__biz=MzlyMjM4MjA1Mg==&mid=2247674870&idx=2&sn=d8bbca302966aa486ff88d67b43ce0e&chksm=e9f576092fdb878b5b69257872a83a424ced51609be81789720c481a2638710f08b73921779b&scene=27.

[27] Editorial Team (CPF, ed.) & Huang, Y. (re.ed). (2025,Jun.17). 2025 Non-Heritage Dissemination Innovation Cases in Zhejiang Province. WeChat Public Platform. Retrieved from, https://mp.weixin.qq.com/s?__biz=MzA3NzI0MjM1MA==&mid=2651149411&idx=1&sn=9d2acd6c644bb2b297d0a2135c01bf22&chksm=85926ff64489e2bd4819eecd0223d40a6da7864f17c18032d4960c8353f3b429d01b600bae56&scene=27.

[28] Wang, X. X., & Ren, Y. L. (2025, Jun.13). *Adhering to tradition and innovation, integrating intangible cultural heritage into modern life*. People's Daily Online. Retrieved from <https://cpc.people.com.cn/n1/2025/0613/c64387-40499770.html>.

A similar practice can be found in Guangxi's Sanjiang Dong Autonomous County, which has developed an "ICH + Study Tour" model linking universities with local ICH practices. This creates a cooperation mechanism of "university research + on-site experience" where students gain in-depth experience with Dong wooden architecture and music, providing both research opportunities for students and fresh perspectives for ICH disseminate^[29] (Wang & Ren,2025).

Cultural tourism integration represents an extended form of scene innovation. Yunnan's Xishuangbanna has transformed the Dai Water-Splashing Festival from a religious blessing ceremony into a major cultural tourism event while preserving traditional rituals such as merit-making and river lantern releasing. From January to March this year, the number of residents living in Yunnan Province reached 2.2881 million, a year-on-year increase of 56.9% (Ji, Wang, & Hu. 2025,)^[30], verifying the sustainability of the "traditional essence + modern form" transformation model.

Chengdu's Guantang Village has created an ICH cultural village featuring museums and workshops, integrating business conferences, cultural tourism, and rural life experiences. This composite scenario implementation's transformation of ICH from "cultural resources" to "industrial capital"^[31] (C.G.E.T,2025). These practices demonstrate that scene innovation essentially transforms ICH from "cultural symbols" to "living scenes," with its core lying in reconstructing the interaction between ICH and modern society through spatial reorganization and function overlay.

2.4 Market-oriented exploration of ICH workshops and creative products

The establishment of ICH workshops serves as an important carrier for ICH industrialization. The Qingjian County Cultural Center has successfully applied for 2 municipal-level and 3 provincial-level ICH workshops, standardizing the inheritance of crafts such as vermicelli, stone slab, and pancake making, while increasing local employment and income. Data shows that participating households have experienced

[29] Wang, X. X., & Ren, Y. L. (2025, Jun.13). *Adhering to tradition and innovation, integrating intangible cultural heritage into modern life*. People's Daily Online. Retrieved from <https://cpc.people.com.cn/n1/2025/0613/c64387-40499770.html>.

[30] Ji, Z. P., Wang, X. S., & Hu, L. R. (2025, Apr.17). *Millions of water splashes unleash new vitality in cultural tourism*. Xinhua Net. Retrieved from <https://www.xinhuanet.com/local/20250417/0fa3bf48daaf4e489201915efbc028d3/c.html>

[31] Creative Guangzhou Editorial Team. (2025, Jun.13). *Exploring the immersive development logic of intangible cultural heritage villages: Protection, inheritance, and regeneration*. [WeChat Official Account: Intangible Cultural Heritage Village Case Study]. Retrieved , from https://mp.weixin.qq.com/s?__biz=MzA5MzEwNTYyNw==&mid=2652967585&idx=4&sn=c67f9ab7674d11deb3df2aa575f41d84&chksm=8a86734be934be0d015b203d34d1ff13dbad6153150aac5cb5003b97f2bb476e410cd127120e&scene=27

a 23% annual income increase, achieving a two-way empowerment of "ICH craftsmanship industrialization and industrial development to it " (Hui & Li, 2025).^[32]

A similar practice can be found in Rui'an, where woodblock printing inheritor Wang Fawan has established over 10 study experience centers and promotes cultural and creative products through live streaming. His retro wedding certificates and woodblock-printed table lamps generate, transforming ICH from "cultural memory" to "market commodities"(Wang & Ren 2025).^[33]

The development of cultural and creative products represents a deeper form of industrial integration. The Danzhai ICH Protection Center has collaborated with designers to create Miao silver-patterned smartwatch faces and earphone cases, combining traditional engraving patterns with modern technology and transforming ICH from "museum exhibits" to "fashion symbols" for young people. Danzhai batik, supported by leading enterprises, has achieved sales exceeding RMB 9 million, with intangible cultural heritage (ICH) research and experiential tourism accounting for 50% of the total revenue(Su, 2025).^[34]

Chengdu's Guantang Village applies Shu brocade techniques to fashionable accessories and develops business gifts. Visitors can use AR technology to virtually try on Shu brocade clothing, creating a three-dimensional interaction of "skill appreciation - creative consumption-cultural dissemination" .The newly released 2025 Douyin Intangible Cultural Heritage Data Report reveals that over the past year, Douyin has seen an addition of more than 200 million videos related to national-level ICH. A total of 14 million netizens have shared their ICH experiences via the platform, with related short videos amassing 749.9 billion views (Bai,2025)^[35]. These practices demonstrate that industrial integration essentially transforms ICH from "cultural resources" to "economic capital," with its core lying in reconstructing the value realization path of ICH through market mechanisms.

[32] Hui, L. Y., & Li, J. J. (2025 sep.19). Qingjian County Cultural Center: *Constructing a new paradigm for ICH living transmission*. WeChat Public Platform. Retrieved from https://mp.weixin.qq.com/s?__biz=MzlyMjM4MjA1Mg==&mid=2247674870&idx=2&sn=d8bbca a302966aa486ff88d67b43ce0e&chksm=e9f576092fdb878b5b69257872a83a424ced51609be817 89720c481a2638710f08b73921779b&scene=27.

[33] Wang, X. X., & Ren, Y. L. (2025, Jun.13). *Adhering to tradition and innovation, integrating intangible cultural heritage into modern life*. People's Daily Online. Retrieved from <https://cpc.people.com.cn/n1/2025/0613/c64387-40499770.html>.

[34] Su, B. (2025, Sep.25). *National representative intangible cultural heritage projects converge in Guizhou, blending tradition with "trendy" cultural innovation*. Dangdai Xianfeng Wang (Contemporary Vanguard Network). <https://www.peopleapp.com/column/30050357699-500007109332>.

[35] Bai, M.(2025, Jun. 5). *Digital empowerment revitalizes ICH: The integration of people, artifacts, and everyday life in digital preservation*. China Intangible Cultural Heritage Network. <https://www.ihchina.cn/art/detail/id/31097.html>

CHAPTER 3

Flower Drum Fitness Exercises (Dance)

3.1 Fengyang Flower Drum

3.1.1 The history of Fengyang Flower Drum

Fengyang Flower Drum "is also known as" Flower Drum ", " Flower Drum Beating ", " Flower Drum Xiaoluo (small gong) ", etc. Originating in the Ming Dynasty, it is a folk art that integrates singing, dancing, playing, and performance. It is a derivative of poverty among rural farmers and is mainly distributed in poverty-stricken areas such as the eastern part of Fengyang County, such as RanDeng and Xiao Xi He (Yu, 2016).^[36]

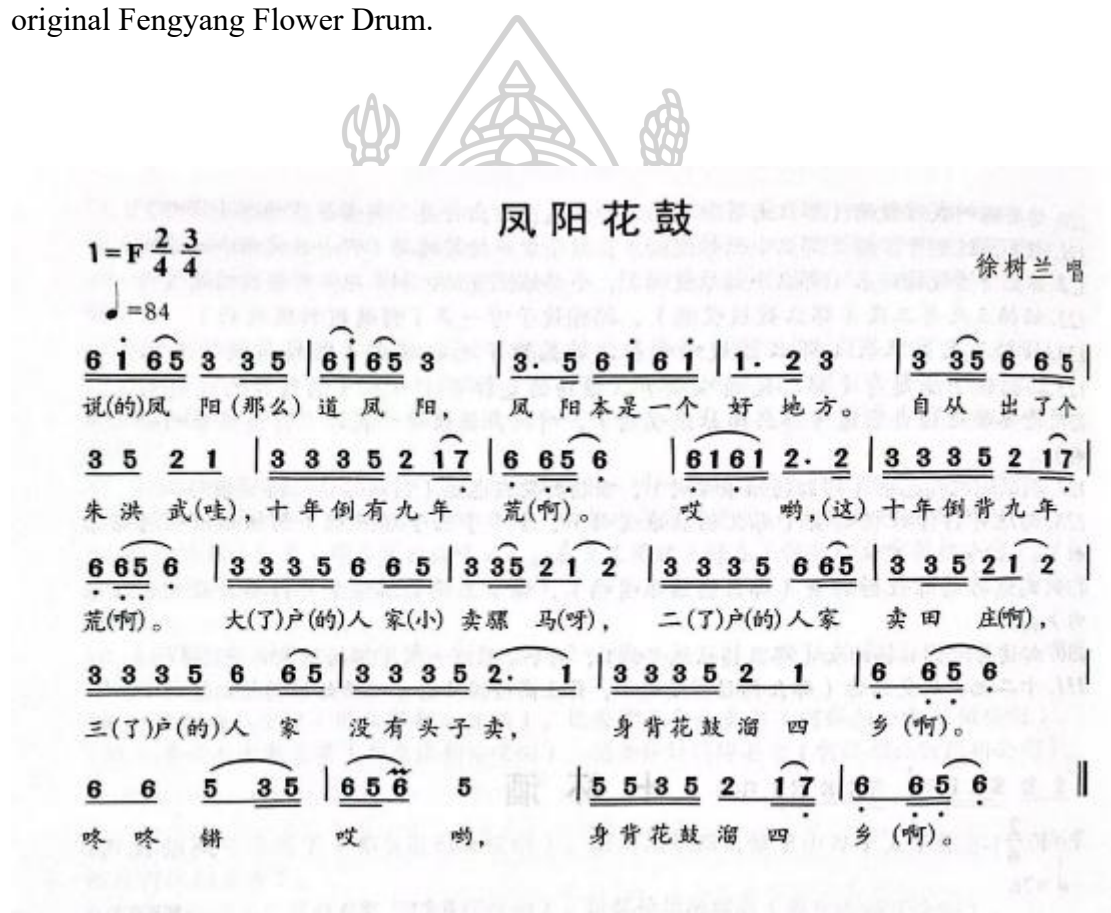
●Ming Dynasty: Origin and the embryonic form of "drum and gong rap" (1368-1644)

In the early Ming Dynasty, Zhu Yuanzhang immigrated thousands of people from all over the country to Fengyang in order to promote the prosperity of his hometown's economy, which had declined after the war. Among them, Jiangsu and Zhejiang were the most populous, and he strictly prohibited them from returning home. Immigrants cannot bear the poverty caused by disasters and excessive taxes, and they are homesick. In order to survive, he returned to his hometown with drums and gongs in the name of begging for food to make a living. In this way, the Fengyang Flower Drum spread throughout the country. (Fengyang Cultural Center Fengyang Flower Drum Information). The Ming Dynasty scholar Tian Yiheng recorded in his book "Liuqing Riza" that Jiang bei Fengyang nan zi shan ji gu, tian jian cha yang shi nan nv hu ge, yi wei le shi (Tian, 16th mid.)^[37]. ("men in Fengyang, north of the Yangtze River, are good at beating drums. When planting rice seedlings in the fields, men and women sing to each other as a pleasure"), indicating its early association with agricultural labor.

[36] Yu.J.L (2016). *Local Accent, Rural Charm, Nostalgic Sentiment*. Shi.S & Zhu.L (Ed.), *Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee (p4). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

[37] Tian, Y. H. (16th century mid). *Liuqing rizha* (Vol. 19), Ming Dynasty

The Fengyang Flower Drum Performance in the Ming Dynasty featured waist drums and small gongs. One singer plays drums and the other plays gongs. Most of the singers are husband and wife, sister-in-law and sisters. (Cheng,2016)^[20]The original Fengyang Flower Drum performance is divided into two forms: "singing at the entrance" and "sitting singing". There are many folk songs and tunes sung by Fengyang Flower Drum, mainly including "Fengyang Song", "Fengyang Flower Drum", 《Wang Sanjie Ganji》 ("Wang Sanjie Goes to Market"), 《Xian pin ai fu》 ("Disgusting Poverty and Loving Wealth"), 《Yao fan ge》 ("Beggar Song"), "《Song Lang》", "Fengyang Tune", "Flower Tune", "《Wu geng diao》", 《Shi tiao mao jin》 ("Ten Towels")and nearly a hundred other tunes. The first three of them are well-known both domestically and internationally. Folk songs are performed with the original Fengyang Flower Drum.



凤阳花鼓

徐树兰 唱

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3̣ 3̣ 3̣ 5̣ 6̣ 6̣ 5̣ | 3̣ 3̣ 3̣ 5̣ 2̣. 1̣ | 3̣ 3̣ 3̣ 5̣ 2̣ 1̣ | 6̣ 6̣ 5̣ 6̣ |
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咚 咚 锵 哎 哟, 身背花鼓溜 四 乡(啊)。

Figure 2: The score of "Fengyang Flower Drum" (The score is from the seventh volume of the CPPCC's cultural and historical materials of "Fengyang Folk Songs" archived by Fengyang Cultural Center)

[38]Cheng.S.Z (2016). *Fengyang Flower Drum and Fengyang folk songs*.Shi.S & Zhu.L(Ed.),*Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee(p141). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

The earliest known record of Fengyang Flower Drum is the legendary script 《Hong mei ji》 ("Red Plum Blossom Record")from the Ming Longqing and Wanli periods, which portrays the scene of a couple playing flower drums and performing in a theatrical form. During the late Ming Dynasty, the painter Gu Jianlong watched a Fengyang Flower Drum performance in his hometown of Taicang (also known as Wujiang) and painted the painting "Hua gu zi", vividly depicting the scene of Fengyang Flower Drum girls wandering and performing arts. This picture is currently housed in the Boston Museum of Fine Arts in the United States(Xia,2016).^[21]

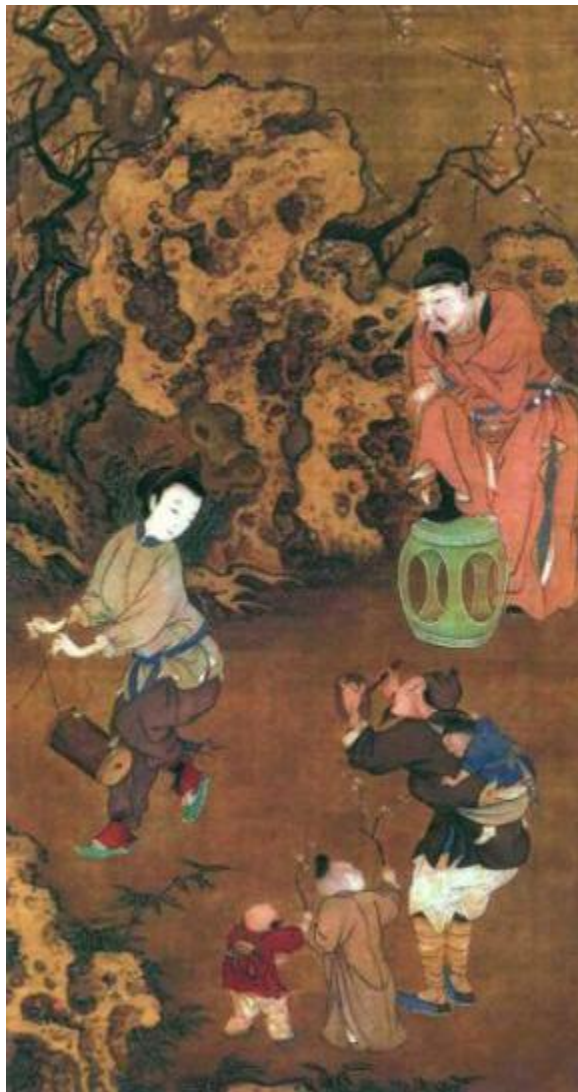


Figure 3: The painting "Huaguzi" by the Ming Dynasty painter Gu Jianlong (now housed in the Boston Museum in the United States)

[39] Xia, Y. R. (Ed.). (2016). *The complete works of Fengyang Flower Drum* (Compiled by the Compilation Committee of The Complete Works of Fengyang Flower Drum Literature Volume). (PP2).Huangshan Publishing House.ISBN:978-7-5461-5522-7

●Qing Dynasty: The shuang tiao gu (Formation of Double Drum) and the Maturity of "Drumming Rhythm" (1644-1911)

In the Qing Dynasty, Fengyang Flower Drum became more popular. Yuan Qixu, Kong Shangren and other literati and poets mentioned Fengyang Flower Drum in their poems and writings. Fengyang Flower Drum was once performed as a song and dance in the Qing court. The book "Nishang Xupu" compiled during the Qianlong period included the Fengyang Flower Drum Song and Dance programs “hua gu xian rui ”("Flower Drum Offering Auspiciousness") and “hua gu xian rui gu yue chen xiang”("Drum Music Bringing Auspiciousness") (Cheng,2016)^[22], indicating its early association with agricultural labor.

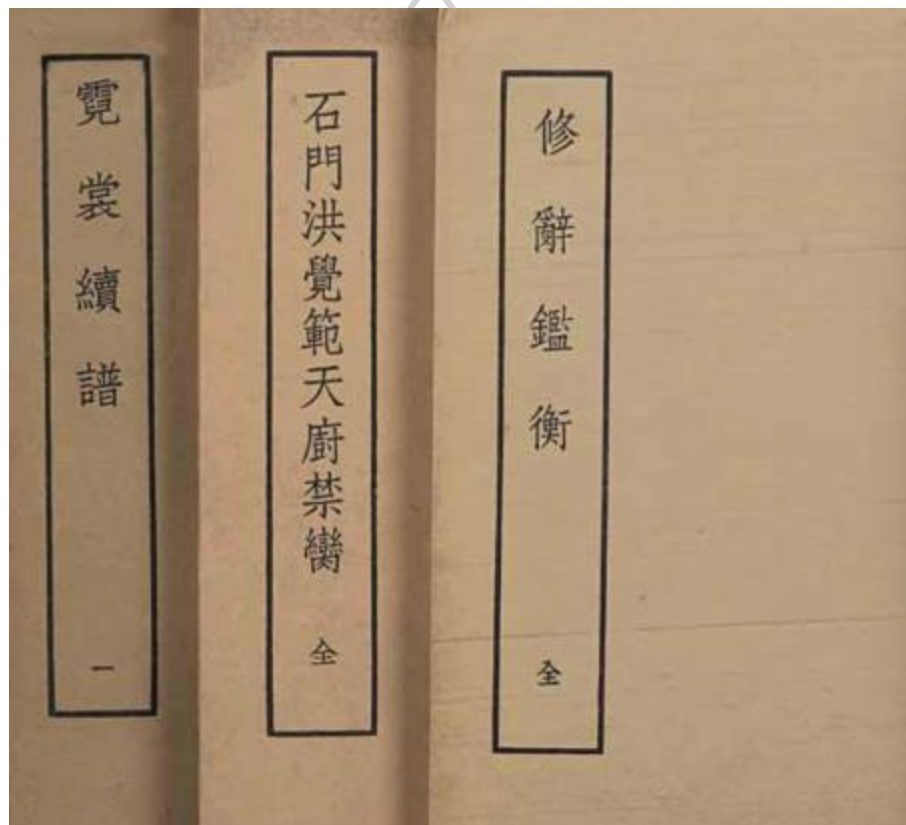


Figure 4 "Nishang Xupu" ("Nishang Xupu" is a collection of folk songs and lyrics compiled by the Qing Dynasty literati Wang Tingshao from the end of the Qianlong period to the beginning of the Jiaqing period. It was compiled by Tianjin composer Yan Zide and published in Jixian Hall in the 60th year of Qianlong (1795).)

[40] Cheng.S.Z (2016). Fengyang Flower Drum and Fengyang folk songs.Shi.S & Zhu.L(Ed.),Fengyang folk songs. Chinese People's Political Consultative Conference Fengyang County Committee(p147-154). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

In the late Qing Dynasty, the Fengyang Flower Drum became more popular, and in addition to being widely spread throughout the country, it even appeared in some Southeast Asian countries (Ed,2011).^[41]



Figure 5: Part of the painting "Kangxi's Southern Tour: Playing Flower Drums" by Wang Chong from the Qing Dynasty (now housed in the Metropolitan Museum of Art in New York, USA)

●Republic of China: Urbanization Propagation and "Stageization" Attempt (1912-1949)

In the 1930s, Fengyang Flower Drum was recorded as a record and widely sung. Many record companies in Shanghai, such as "Baidai", "Desheng", and "Da zhonghua", have produced a large number of Fengyang Flower Drum records for distribution both domestically and internationally. After the influx of immigrants into the city, Fengyang Flower Drum shifted from street performances to theater performances, further enriching its artistic forms. In terms of music, Western instruments were introduced, and new forms such as "Fengyang Flower Drum Cantata" emerged (Yu,2016).^[42]

[41] Editorial Team, Fengyang News Network. (2011.Apr.12). *Fengyang Flower Drum: A National Intangible Cultural Heritage Project*. Fengyang News Network. Retrieved <https://www.fynews.gov.cn/point/info.aspx?itemid=80268>

[42] Yu.J.L (2016). *Local Accent, Rural Charm, Nostalgic Sentiment*. Shi.S & Zhu.L(Ed.), *Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee(p17). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

The album "Old Fengyang Song" (Li Lili, 1936) combined traditional melodies with modern arrangements to expand its dissemination 《Zhong guo yin yue shi tu jian》 ("Illustrated History of Chinese Music", 1988). The range of dance movements has expanded, forming combination movements such as deng shan bai yu (lifting one leg like climbing a mountain, raising the drum diagonally like spreading feathers) and li yu yue long men (jumping up and drumming), and the queue arrangement is more complex (Cheng,2016).^[43]

●New China: Systematic Protection and Establishment of Intangible Cultural Heritage Status (1949 present)

The performance of Fengyang Flower Drum appeared in films such as "Da Lu", "La Lang Pei", "Ju Lan", and "Gu Xiang Chun Xiao" produced before and after liberation, greatly increasing the popularity of Fengyang Flower Drum.



Figure 6 : The movie 'Gu Xiang Chun Xiao' was filmed by Shanghai Film Studio (poster from China Film Distribution and Projection Company)

Before the founding of PRC, Fengyang Flower Drum artists wandered around and made a living by playing flower drums and singing folk songs. With the development of history, the drum, drumsticks, and even the method of drumming in it have all changed, known as the shuang tiao gu ("double stick drum") (Yu,2016).^[44]

[43] Cheng.S.Z (2016). *Fengyang Flower Drum and Fengyang folk songs*. Shi.S & Zhu.L(Ed.), *Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee(p157). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

[44] Yu.J.L (2016). *Local Accent, Rural Charm, Nostalgic Sentiment*. Shi.S & Zhu.L(Ed.), *Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee(p17). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

After the founding of PRC, Fengyang Huagu also underwent changes in both form and content, starting to sing new songs and lyrics. The form also evolved from the original two person singing to group dancing, absorbing the dance elements of Flower Drum Lantern and making it more lively and colorful. The music accompaniment has changed from a few simple ethnic instruments to larger combinations of traditional Chinese music or Western bands, with accompaniment bands being more common. The performance venues have also moved from wandering in front of house, on the streets, in theaters, etc. to formal stages. In February 1955, Fengyang Flower Drum was brought to Beijing to perform the Fengyang folk song 《Wang Sanjie Gan Ji》 ("Wang Sanjie Goes to Market")for Mao Zedong and other national leaders at Huairan Hall, causing a sensation(Zhou,2016).^[45]



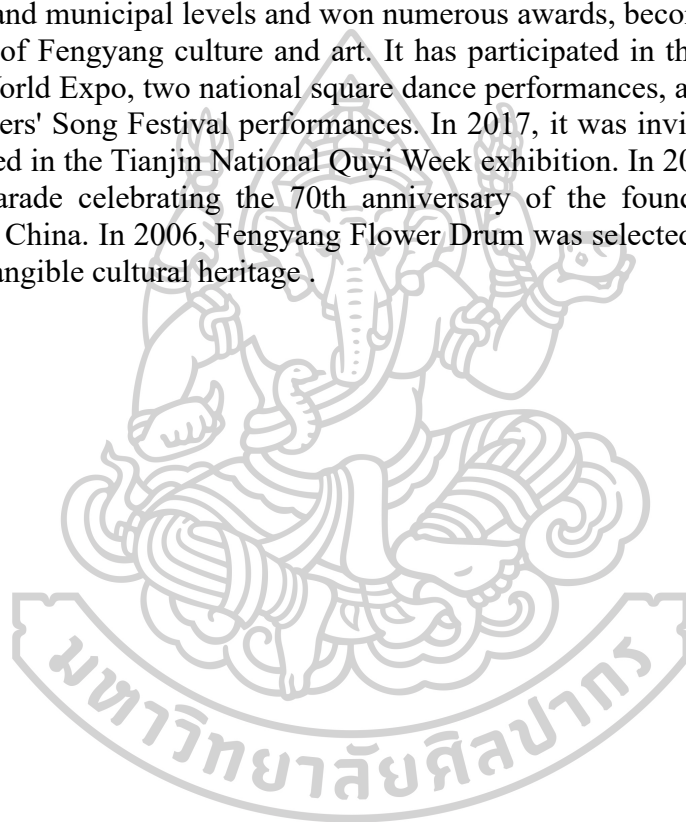
1955年春，新中国第一代花鼓女在北京怀仁堂为国家领导人演出凤阳民歌。

Figure 7: The picture is from the cultural and historical materials of "Fengyang Folk Songs" at Fengyang Cultural Center

[45] Zhou.X.T (2016). *From Fengyang Flower Drum gongs to double stick drum*. Shi.S & Zhu.L(Ed.), *Fengyang folk songs*. Chinese People's Political Consultative Conference Fengyang County Committee(p61). Hefei: Huangshan Publishing House. ISBN:978-7-5461-5389-6.

Since the reform and opening up, Fengyang Flower Drum has appeared on CCTV programs multiple times, including "CCTV-3", "Dream Theater", "Folk Song China", and "Charming China - Charming Chuzhou"; Shanghai TV program 'Here's a Play'; The performances of programs such as "Traveling South and North" on Fujian Southeast Television have catalyzed and influenced a number of art varieties with their rich artistic elements and dissemination functions. In 2011, Fengyang Flower Drum permanently settled in Chengdu International Intangible Cultural Heritage Expo Park.

As introduced by Xiao, (Xiao,Mar.15,2025),in recent years, Fengyang Flower Drum Art has appeared in major cultural and artistic activities at the central, provincial, and municipal levels and won numerous awards, becoming a business card in the field of Fengyang culture and art. It has participated in the Beijing Olympics, Shanghai World Expo, two national square dance performances, and three consecutive China Farmers' Song Festival performances. In 2017, it was invited to Italy. In 2018, it participated in the Tianjin National Quyi Week exhibition. In 2019, it participated in the mass parade celebrating the 70th anniversary of the founding of the People's Republic of China. In 2006, Fengyang Flower Drum was selected as the first batch of national intangible cultural heritage .



3.1.2 The Tradition and Development of Fengyang Flower Drum Music

The formation of Fengyang Flower Drum is a product of deep coupling between geographical environment and traditional customs, and its artistic form can be traced back to the interaction between regional natural endowment and cultural accumulation. As introduced by Xiao, (Xiao,Mar.15,2025), from a geographical perspective, Fengyang is located at the boundary between the Qinling Mountains and the Huai River, where cultures from the north and south intersect and collide, forming the artistic fusion feature of "North Drum and South Dance". The open terrain of the Huai River alluvial plain provides a spatial carrier for large-scale flower drum lantern performances, while the terrain constraints of the southern mountainous areas have given rise to the mobile performance mode of "street vendors"; As the location advantage of the Huaihe River shipping hub, it has become a transit station for the dissemination of art elements from the north and south, promoting the creative transformation of the Jiangsu Zhejiang "Da Lian Xiang" striking technique and the Central Plains Yangko movement system in the immigration movement. At the level of customs and traditions, the "chun qiu qi bao " ceremony nurtured by agricultural civilization endows the flower drum with sacrificial functions, making it a medium connecting the gods of heaven and earth; The integration of the "flower drum" technique brought by immigrants from Jiangsu and Zhejiang during the late Yuan and early Ming dynasties with local drum and gong books formed an artistic structure of "song dance music" trinity; The ceremonial demand for "chuan gen ding qin" in wedding customs has given rise to fixed songs such as shi bei jiu("Ten Cups of Wine") and xiu he bao("Embroidered Lotus Bag"), forming a standardized performance paradigm of "opening tone setting, speaking narrative, and big drum closing". The dynamic balance between geographical space and cultural practices ultimately shaped the creative tradition of Fengyang Flower Drum's improvisation of scenery and the cultural character of conveying ideas through art, making it a typical example of the folk art ecology in the Huai River Basin. Fengyang is an immigrant city. Fengyang's folk art has both the boldness of the north and the elegance of the south .

● Rhythm and drum beats

The rhythm and form serve the function of rap. Xia Yurun pointed out the basic drum beats of the flower drum in his compiled book "Fengyang Flower Drum Complete Library"(Xu,2013) ^[47] .

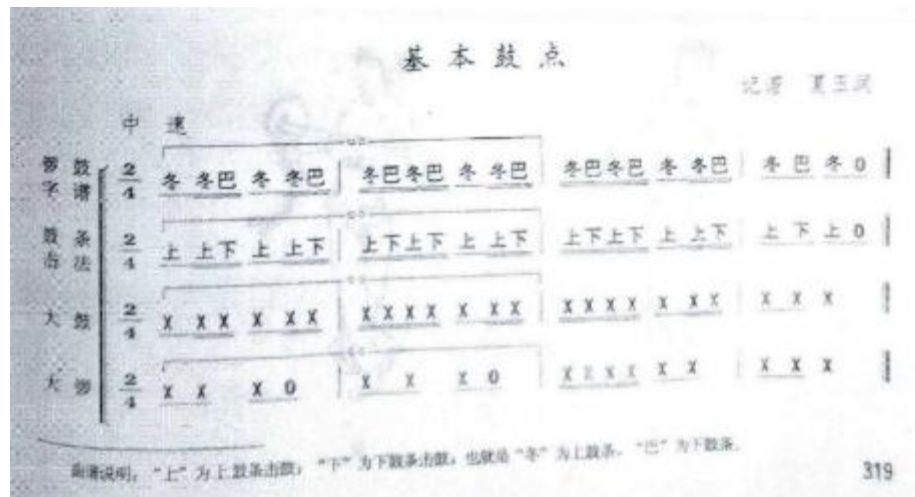


Figure 9: Basic Drum Beats of Fengyang Flower Drum "(Xia Yurun's" Fengyang Flower Drum Collection ", this picture is taken from Xu Xingyue of Shanghai Conservatory of Music)

As introduced by Xiao, (Xiao,Mar.15,2025),Fengyang Flower Drum is centered around "double point" and "single point". The basic framework consists of a two point rhythm of "dong dong ba | dong -" (alternating strong and weak beats in 2/4 beats) and a single point rhythm of "dong ba | dong ba" (average rhythmic rhythm). The drum beats flexibly change with the content of the lyrics, forming a rhythm logic of "singing while speaking, and hitting while singing". The decorative rhythm of Xiao lu (small gong) ("xiao ba gou"["Little Eight Dogs"]) serves as an auxiliary to form a "main and auxiliary voice" relationship with the drum beats, enhancing the layering of the music .

[47] Xu, X. Y. (2013). *A study on the genre characteristics of Fengyang Flower Drum music* (Master's thesis, Shanghai Conservatory of Music). Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=SHX-2ztJhddq-BxV4W0gNfH0uswbTFcS8W7lqsQ716T3p6vZe3us3rhZ-g8VxroJ13gYYwp5MMTFatiH7IKFJHRv9F09v42ElSeyJZtg_A2yZTLJH2CL4ae-7anIZN6HK53ID7_pTzu2Nj0HB6-T6H1K29qqPiaBYBclh3aZQb2Jf6Fb_XwSug==&uniplatform=NZKPT&language=CHS.



Figure 10 :The small gong played by Fengyang Flower Drum (photographed by Wang Junyan)

- Instruments and timbre

Xiao Qinghong noted that the form of musical instruments evolved with functional requirements: in the Ming Dynasty, there were waist drums (long strips, pure hand percussion) and small gongs, with wooden long sticks as the drumsticks and thick tones;(Xiao,Mar.15,2025).



Figure 11: Fengyang Flower Drum and Waist Drum (picture source: official account of Fengyang, China)

As introduced by Xiao, (Xiao, Mar.15, 2025). From the Qing Dynasty to the Republic of China, it was simplified to a handheld flat drum (half the size of a waist drum, with a grip), and the drum strips were made of bamboo roots - their toughness and elasticity can achieve the physical characteristics of "bending rebound", which not only adapts to techniques such as "blind hitting" and "back hand hitting", but also produces a clear and short tone, becoming a unique symbol that distinguishes them from other types of drums.



Figure 12: Fengyang Flower Drum Simplified Handheld Flat Drum (Photo by Wang Junyan)

2) Innovation and Development of Modern Fengyang Flower Drum (1950s present)

• Expansion of Modes and Structures

After liberation, music creation broke through the traditional "four sentence structure" framework and incorporated multi segmental structures and modern harmonies. For example, "chun feng chui lv hua gu xiang" (Spring breeze blows green Flower Drum's village) is based on the Yangge tune, incorporating polyphonic techniques to combine "symbolic colors" with folk tunes from the Huai River, forming a three-stage structure of "narrative lyrical climax". The modes alternate between Gong (1) and Zhi (5), enhancing the level of emotional expression. The Gong (1) mode is a common type of mode in the Fengyang Song system, characterized by the Gong Yin (1) as the main note and the melody revolving around the "Gong Shang Jue Zhi Yu" (12356) pentatonic scale. The final note often ends in

the Gong Yin, forming a stable sense of convergence. As an early form of the Fengyang Song system, the "Yangge Tune" consists of four falling notes: Zhi (5), Gong (1), Shang (2), and Gong (1), which are ultimately condensed into Gong tones, highlighting the stability of the Gong mode. The melody of this mode is mainly progressive, with small fluctuations and relatively uniform rhythm. The lyrics are mostly seven character phrases, such as "Tell of Fengyang (ah) and speak of Fengyang,

Fengyang is a good place". Combined with smooth melody lines, it forms a simple and bright style, which is suitable for the practical needs of Yangge singing in agricultural scenes (Xu,2001) .^[48]

凤阳花鼓
(女声独唱)

凤阳民歌
夏玉润 改词

1=F $\frac{4}{4}$

(5555 1 0 5555 1 0 | 5 1 5 1 1 6 1 | 1 1 1 6 1 -) ||: 5 3 2 3 5 - |

1. 你 打 鼓,
2. 穷 人 命,
3. 穷 人 命,

3 5 6 i 5 - | 5 5 i 6 5 3 | 2 5 3 2 1 - | 1 1 6 5 5 3 |

我 打 锣, 手 拿 着 锣 鼓 来 唱 歌。 别 的 歌 儿
真 正 苦, 穷 媳 妇 嫁 了 个 苦 丈 夫。 有 钱 的 丈 夫
真 正 薄, 穷 丈 夫 讨 了 个 苦 老 婆。 有 钱 的 老 婆

2 1 2 3 5 - | 5 5 i 6 5 3 | 2 5 3 2 1 - | 5 5 3 2 1 2 3 5 |

咱 也 不 去 唱, 单 单 唱 支 凤 阳 歌。 凤 阳 歌 呀
做 官 又 做 府, 穷 人 的 丈 夫 只 能 打 花 鼓。 打 花 鼓 呀
高 楼 上 坐, 穷 人 的 老 婆 只 能 打 小 锣。 打 小 锣 呀

2 1 6 2 1 - | 5. 6 3 2 1 6 1 | 5. 6 3 2 1 6 1 |

哦 哟 哎 咳 哟。 得 儿 隆 冬 瓢 一 瓢, 得 儿 隆 冬 瓢 一 瓢

5 1 0 5 1 0 | 5 1 5 1 1 6 1 | 1 1 1 6 1 - |

得 儿 瓢 得 儿 瓢 得 儿 瓢 得 儿 瓢 又 得 儿 瓢, 瓢 瓢 又 一 瓢。

(5 3 2 1 2 3 5 | 2 1 6 2 1 -) ||: 1 1 1 6 1 - | 1 (5555 1 0 0) ||

瓢 瓢 又 一 瓢。

Figure 13: Xia Yurun changed the lyrics of "Fengyang Flower Drum" (Fengyang Folk Songs in the cultural and historical materials of Fengyang Cultural Center)

[48] Xu, G. H. (2001). A study on the Fengyang Song genre. Musicology in China, (4), 17. <https://doi.org/10.14113/j.cnki.cn11-1316/j.2001.04.007>.

- The Complexity of Rhythm and Functional Differentiation

Traditional drum beats have been given a dance like treatment: the double point "dong dong ba dong" has developed into a combination of "segmented rhythm+additional points", adapted to the queue changes of group dances; The single point "dong ba dong ba" is combined with the "symmetrical repetition" of fitness exercises (such as the "cross pressure step" of the first set of fitness exercises), forming a collaborative rhythm system of "music action breathing". In addition, after the 1980s, electronic synthesizers and symphony orchestra accompaniment were introduced, such as the piano solo "Flower Drum" (Qu Wei), which used traditional drum beats as a motivation for variation and expanded the expressive dimensions of music.

- Standardization and functional extension of musical instruments

After the national exhibition in 1955, the small flat drum became a standardized prop (with a diameter of about 20cm), and the length of the bamboo root drum strips was uniformly 30cm to ensure visual consistency on stage(Xiao,Mar.15,2025).



Figure 14:Fengyang Flower Drumshuang tiao gu Double Drum (Photo by Wang Junyan)

Gong returned to the stage with the trend of "ecological revival" (such as the 2017 Italian performance), forming a modern reconstruction of the "main and auxiliary voice parts" with drums. At the same time, the function of drums has expanded from "accompaniment instruments" to "dance props", and their circular symbols have been given the meaning of "regional cultural identity" (such as the "phoenix" formation formed in a thousand person performance).



Figure 15: 2017 Italian Chinese Culture and Arts Festival (photo by Xiao Qinghong)

3.1.3. The Tradition and Development of Fengyang Flower Drum Dance

1) Characteristics of Traditional Fengyang Flower Drum Music (Ancient to mid-20th Century)

Dance Characteristics: Unity of Functionality and Simplicity debates

- Traditional dance movements are centered around "pragmatism" and serve rap and begging scenes. The basic actions include: Strike type: single, alternating double, emphasizing the synchronization of drum beats and lyrics; Posture categories: "Boji Bu" (alternating slight tremors of both feet, simulating begging while walking), "jia gu da" (drum body close to waist, easy to perform while walking), with small movement amplitude and low center of gravity, reflecting fluidity characteristics; One of these famous meetings was between painters Claude Monet and Edgar Degas. It was in these exciting, intellectually(Zhu & Wang2021).^[49]



Figure 16: Sun Fengcheng, the inheritor of Fengyang Flower Drum National Intangible Cultural Heritage ("Sun Fengcheng Fengyang Flower Drum Inheritance Atlas")

[49] Zhu, L., & Wang, N. Y. (Eds.). (2021.Dec.11). Fengyang flower-drum spread all over the word .(p31) Hefei Luqiba Printing Co., Ltd. ISSN:1674-8700

Interactive category: "Pair rotation" (siblings/couples alternating positions), without complex formations, only using body turning to enhance the dialogue of rap.

- Performance form

The absolute mainstream is "two person rap", with characters mostly siblings or couples, divided into "men playing gongs and women playing drums"(Xiao,Mar.15,2025) . The performance space is attached to informal occasions such as streets and courtyards, and there is no fixed stage. The combination of dance and rap follows the principle of "singing first, dance second", and the movements only serve as visual aids for rap without independent expressive meaning.



Figure 17: Male and Female Flower Drum Duo Performance (1955 Flower Drum Female Performance at Fengyang Cultural Center)

- Style traits

The overall style presents a combination of sadness and resilience: the simplicity of movements (such as repeated strikes and walking) reflects the simplicity under survival pressure; The elastic use of bamboo roots and drum strips (such as the "coiling" technique) implies the survival wisdom of folk artists, forming a contradictory unity of "agility in hardship".

2) Innovation and Development of Modern Fengyang Flower Drum Dance (1950s - present)

Breakthrough in the Artistic and Popular Development of Dance

- Systematic construction of action system

"Dance movements have shifted from "practical" to "expressive", forming a three-level system:

Core preserved movements:(bei shou da gu)"Play the drum with hands behind the back" and pi qiu hua(The performer grips the drumstick with their right hand and traces a circular arc in the upper right quadrant, executing a motion as smooth and aesthetically rounded as that of a bouncing sphere.) have been refined as "iconic movements of intangible cultural heritage", emphasizing skill and cultural recognition

As introduced by Xiao, (Xiao,Mar.15,2025), innovative development movements: "Dan feng chao yang" (arms extended perpendicular to the drum face), "Dan feng chao yang" (fitness movements combined with cervical spine movement), incorporating the "sense of extension" of modern dance and the "joint activity principle" of fitness science;

Situational actions: In plays such as "Hundred Faced Flower Drum", techniques such as "throwing drums" and "rolling drums" are added to enhance the visual expression of dramatic conflicts.



Figure 18: Flower drums perform in front of Daming Gate(photo by Xiao Qinghong)

- Scale up of performance forms and diversification of scenes

The number of performers has expanded from 2 to 10000, forming a three-level hierarchy of "folk spontaneous professional theater troupe public participation":

Core preserved movements: (bei shou da gu) "Play the drum with hands behind the back" and pi qiu hua (The performer grips the drumstick with their right hand and traces a circular arc in the upper right quadrant, executing a motion as smooth and aesthetically rounded as that of a bouncing sphere.) have been refined as "iconic movements of intangible cultural heritage", emphasizing skill and cultural recognition

Innovative development movements: "feng tai tou" (arms extended perpendicular to the drum face), "Dan feng chao yang" (fitness movements combined with cervical spine movement), incorporating the "sense of extension" of modern dance and the "joint activity principle" of fitness science; (Xiao, Mar.15, 2025)



Figure 19: Xiao Qinghong, the inheritor of Fengyang Flower Drum, a national intangible cultural heritage project at Lincoln Center in the United States, won the Outstanding Performance Award at the 2019 Global Talent Competition (photo by Xiao Qinghong)

- Diversified fusion of styles

The modern style presents a hybrid of "traditional genes+contemporary elements":

Artistic dance retains the characteristics of "combining hardness and softness", such as "chun feng chui lv hua gu xiang", which is based on the calmness of "rolling steps" and adds the agility of "jumping and biting the drum";

As introduced by Xiao, (Xiao,Mar.15,2025),Fitness dance highlights a "lively and lively" style, with enlarged movement amplitudes (such as increasing the stride of "swinging and jumping" to 60cm) and a rhythm acceleration to 120BPM, suitable for the energy consumption needs of the public's fitness;

In cross-border works (such as experimental performances combined with square dancing), a comprehensive popularization new style of "traditional rhythm+modern tension" is formed.

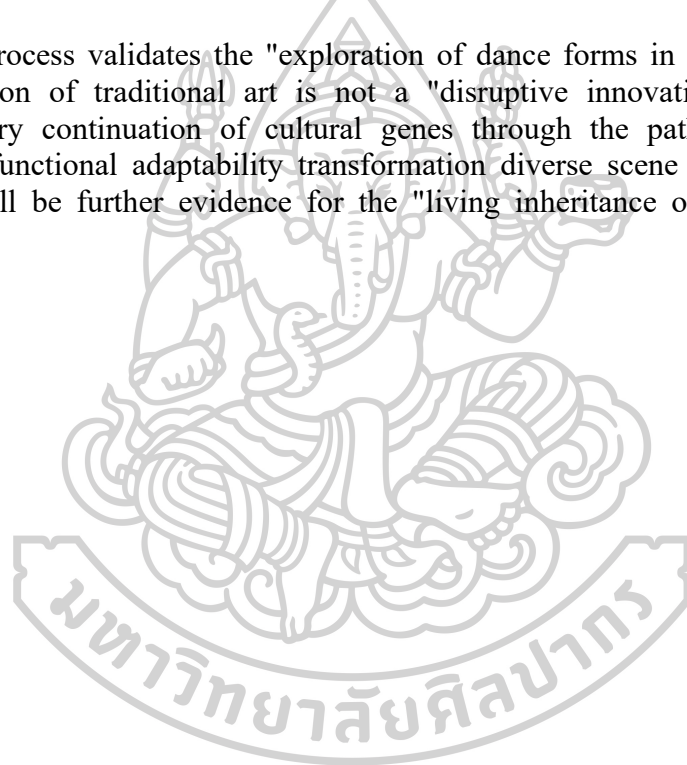


Figure 20:2023 National Square Dance Exhibition (photo by Xiao Qinghong)

Core Logic and Academic Implications of Historical Evolution

The development of music and dance in Fengyang Flower Drum is essentially a history of identity transformation from "survival tool art form cultural symbol":As introduced by Xiao, (Xiao,Mar.15,2025), in the traditional period, the "rap" of music and the "functionality" of dance served the needs of survival, and the modes, movements, and instruments all reflected the principle of "simplicity and efficiency". Since modern times, under the dual drive of "intangible cultural heritage protection" and "national fitness", the "structural expansion" of music and the "systematic innovation" of dance have become mainstream, but their core still maintains the triple unity of "drum resilience, rhythm genes, and regional spirit".

This process validates the "exploration of dance forms in China" - that is, the modernization of traditional art is not a "disruptive innovation", but rather the contemporary continuation of cultural genes through the path of "core element extraction functional adaptability transformation diverse scene embedding". Future research will be further evidence for the "living inheritance of intangible cultural heritage".



3.1.4 The historical evolution and cultural expression of Fengyang Flower Drum costumes

As a folk art form carrying the cultural memory of the Jianghuai region, the evolution of Fengyang Flower Drum's costume system reflects not only the development trajectory of the art itself but also mirrors the cultural adaptation strategies of Chinese folk performing arts in the process of modernization and internationalization. From the perspective of music and dance studies, as an important component of the performance text, the morphological changes of costumes have always maintained a dynamic interconstruction relationship with dance vocabulary, musical styles, and cultural communication needs.

1) Cultural Genes of Traditional Forms: Remnants of Ming Dynasty Costumes and Regional Cultural Accumulation

The structural characteristics of traditional Fengyang Flower Drum costumes exhibit distinct historical layering. As introduced by Xiao, (Xiao, Mar. 15, 2025), existing historical materials and field investigations show that the core element of its costume combination, "da jin yi (large lapel coat) + fan dan (apron-like garment)", can be traced back to the folk costume system of the Jianghuai region during the Ming Dynasty. The large lapel structure, a typical identifier of Han Chinese costumes in the Ming Dynasty, primarily uses indigo, black, and plain white in color selection, embodying the pragmatic aesthetics of folk costumes under agricultural civilization. This color system historically echoes the regulation in the Ming Dynasty's civilian costume system that "commoners' clothing colors must not exceed vermilion or purple".

As introduced by Xiao, (Xiao, Mar. 15, 2025), the iconic costume symbol, fandan (also known as dudou, a belly wrap) has multiple cultural connotations. From the material functional perspective, the design of this short apron adapts to the dual scenarios (chang jing,) of field work and folk storytelling performances; from the cultural symbolic perspective, its structure highly coincides with the "weiyao (waist wrap)" recorded in Ming Dynasty local chronicles, confirming the academic judgment that costumes serve as "living historical texts". Notably, the Fengyang Prefecture costume samples preserved in the Tunpu area of Anshun, Guizhou, provide key

evidence for verifying the cross-regional inheritance of this costume gene — the piping craftsmanship of fandou in Tunpu costumes shares homology with that of Fengyang Flower Drum costumes. This cultural relic phenomenon can be interpreted within the research framework of the "Ming Dynasty military garrison cultural communication circle", revealing the preservation mechanism of costume traditions by immigrant culture.



Figure 21 Anshun Tunpu retains the Ming Dynasty Fengyang Flower Drum costume style Xiao Qinghong performance costume (shot by Wang Junyan)

2) Performative Adaptation in Stage Reconstruction: The Transformation Logic from Daily Costumes to Artistic Symbols

The improvement practice of modern Fengyang Flower Drum costumes is essentially a systematic transformation process from folk costumes to stage performance symbols, following the dual principles of "functional adaptation" and "cultural persistence". The design adjustment by Teacher Xiao's team to shorten the Tunpu apron, seemingly a simple structural change, actually contains professional considerations from dance performance studies — the shortened apron length forms an optimal adaptation relationship with the range and frequency of dance movements, avoiding the restriction of costumes on core dance vocabulary such as "chan xi (knee trembling)" and "niuyao (waist twisting)". This improvement conforms to the basic law of "costumes serving movement expression" in performing arts.

In terms of innovation in the color system, the contrasting color matching of Chinese red with peach pink and sapphire blue breaks through the plain color system of traditional costumes, constructing stage color symbols with strong visual impact. This change is not a departure from tradition but a necessary adjustment based on stage communication studies — in the lighting environment of modern theaters, high-saturation colors can enhance the symbolic recognition of costumes, enabling the audience to clearly capture the cultural information carried by costumes even when viewing from a distance. The choice of peony patterns reflects cultural awareness in symbol reconstruction; as a typical image of "prosperity and good fortune" in traditional Chinese culture, the use of peony patterns allows costumes to retain sufficient cultural recognition while simplifying their form.

These improvements are not created out of thin air but closely adhere to traditional cores — the fan dan, as a Ming Dynasty feature, is retained. Although the piping design once triggered controversy over "whether it contains ethnic minority elements", Teacher Xiao (Xiao, Mar.15, 2025) responded from a historical perspective: the unification of the Ming Dynasty had long promoted cultural integration across regions, and ethnic minority elements themselves are part of Chinese culture. This inclusive design concept endows the costumes with greater cultural depth. As a multi-ethnic unified country, the Ming Dynasty's costume system itself included the absorption and transformation of costume elements from border ethnic groups, a cultural integration phenomenon clearly recorded in documents such as *The Great Ming Huidian*. Therefore, the integration of multicultural elements in Fengyang Flower Drum costumes precisely embodies the cultural inclusiveness of Chinese folk art as "harmony without uniformity".



Figure 22: The Chinese red performance costume improved by Xiao Qinghong (Photographer: Wang Junyan)

3) Symbolic Value in Cross-Cultural Communication: Identity Transformation from Local Identifier to International Cultural Envoy

International communication has made Fengyang Flower Drum costumes a cultural envoy transcending national borders. Teacher Xiao brought a classic costume with a 20-year history to Italy and the United States successively; its distinctive Chinese elements — peony patterns and Chinese red background — are highly recognizable on the international stage. This costume has not only gained influence in Italy and North America but also reached a broader platform through the

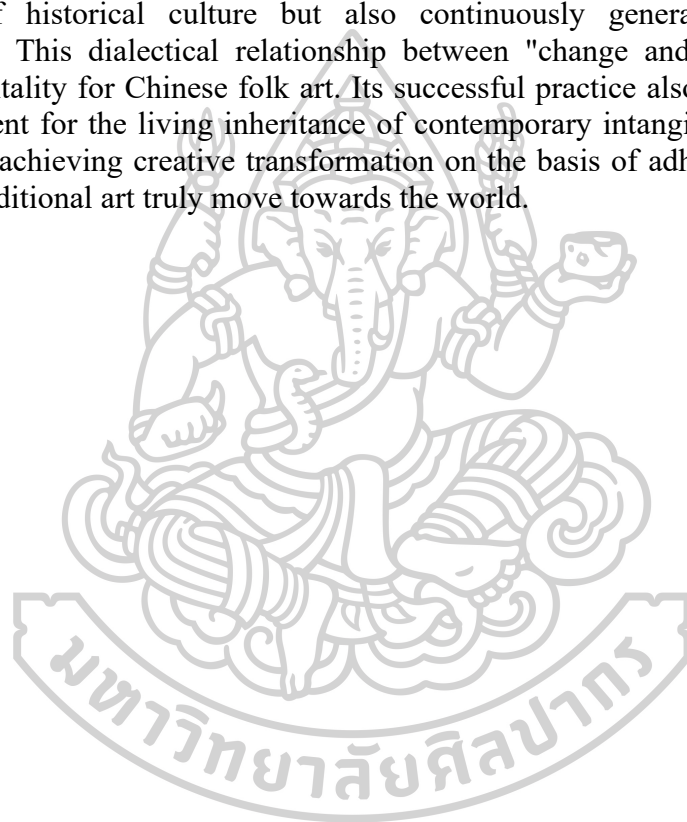
performances of Teacher Xiao's daughter, appearing in the Women's and Children's Rights Performance Exhibition in Vienna, featured in promotional clips in New York's Times Square, and even attracting the attention of Mexican National Television during filming in New York's Central Park. These experiences vividly interpret that "the national is the world's", transforming Fengyang Flower Drum costumes from a carrier of local art to a business card for China's cultural exchanges with foreign countries.



Figure 23: The dance costume improved by Xiao Qinghong, worn by her daughter during the performance in the Vienna Hall (Photographer: Wang Junyan)

From the persistence in traditional styles to innovation on modern stages and blooming on international stages, the development process of Fengyang Flower Drum costumes is both an inheritance of historical culture and a response to the needs of the times, further confirming the unique charm of excellent traditional culture on the world stage. From the perspective of music and dance studies, the development process of Fengyang Flower Drum costumes reveals a core law: the evolution of folk art costumes always revolves around the main line of "contemporary translation of traditional genes".

In every leap from daily scenes to stage performances, and from local art to international communication, costume symbols not only maintain the memory function of historical culture but also continuously generate new expression dimensions. This dialectical relationship between "change and persistence" is the source of vitality for Chinese folk art. Its successful practice also provides important enlightenment for the living inheritance of contemporary intangible cultural heritage — only by achieving creative transformation on the basis of adhering to the cultural core can traditional art truly move towards the world.



3.2. Preservation, continuation, and dissemination of Fengyang Flower Drum

The vitality of Fengyang Flower Drum is reflected in its ability to continuously maintain, update, and spread throughout history. It is not only a form of music and folk art, but also an important carrier of regional culture and collective memory. From the begging culture in rural areas to stepping onto a broader stage, from word of mouth to preservation through digital technology, Fengyang Flower Drum has undergone profound changes in form and function under the influence of multiple forces. Understanding this process not only helps us grasp its contemporary survival status, but also provides valuable references for exploring the inheritance mechanism of folk art.

- Preservation: Cultural retention from site to record

The core of preservation lies in transforming fleeting performance practices into forms that can be accessed, studied, and displayed for a long time. For Fengyang Flower Drum, preservation work includes not only recording the repertoire, singing style, and accompaniment skills, but also capturing the overall cultural context such as performance scenes, costumes, props, and folk meanings. Early preservation mainly relied on musicians going deep into the fields, interviewing artists, recording scores, and transforming oral traditions into literary materials. This type of work often requires long-term monitoring and building trust with artists in order to obtain authentic and detailed first-hand information. With the passage of time, the methods of storage have gradually diversified. Physical collections, such as historical photos, musical instruments, performance posters, etc., have become an important means of supplementing written and auditory records. Some local cultural centers and archives have established special exhibitions that combine these physical objects with oral history and visual materials, allowing audiences to have a more three-dimensional understanding of the history and cultural background of Flower Drum. In the digital age, technologies such as high-definition recording, multi angle video shooting, and 3D modeling have been applied to preserve the details of performances with high precision. The construction of digital platforms also allows these resources to break through geographical limitations and achieve wider sharing and utilization (Zhou,2024)^[50].

[50] Zhou, F. J. (2024, July 31). Digital technology empowers the dissemination of Chinese civilization through Kunqu Opera. China Social Science Network.
https://cssn.cn/skgz/bwyc/202407/t20240731_5767761.shtml

However, preservation is not a simple technical operation, it also involves the transformation and reinterpretation of cultural significance. How to preserve the situational and interactive nature of performances in records, and how to avoid weakening the diversity of art due to technological standardization, are all ongoing issues that preservation work needs to face.

- Continuation: The Living Existence of Tradition in Contemporary Times

Continuation is the extension of preservation and the key to maintaining the vitality of tradition. As Xiao said (Xiao,Mar.15,2025) ,the continuation of Fengyang Flower Drum relies first and foremost on the spontaneous inheritance of folk society. During festivals, temple fairs, weddings, funerals, and other occasions, flower drum performances remain a part of community cultural life. This tradition, rooted in folk customs, tightly connects art with daily life and is not easily broken.

The apprenticeship system and family inheritance play a central role in the transmission of skills. Old artists not only impart singing style and movements, but also convey their understanding of art, aesthetic taste, and professional ethics. The advantage of this inheritance method is that it can maintain the delicacy and personalization of art, but it also faces the risk of a lack of successors. To address this issue, Xiao noted (Xiao,Mar.15,2025) that some places have begun to incorporate Fengyang Flower Drum into the school education courses, providing institutionalized channels for more young people to learn and experience this art from primary school to university curriculum.

At the same time, in order to adapt to the aesthetic changes of modern audiences, Fengyang Flower Drum has also made adjustments in its performance form and repertoire content. For example, expanding traditional two person performances into multi person dance teams, adding new instruments to the accompaniment, and creating new songs that reflect current life. These attempts have brought art closer to contemporary contexts, but have also sparked discussions about the traditional essence and boundaries of innovation.

- Dissemination: Cultural Flow Across Boundaries

Spreading is an important way for Fengyang Flower Drum to expand its influence and gain new development space. Its initial spread mainly relied on population mobility and regional cultural exchange, spreading from northern Anhui to surrounding areas and influencing local art forms, forming different local styles. With the development of transportation and media, Fengyang Flower Drum gradually moved onto the national stage and became known to more people through cultural

performances, television programs, and other channels. Fengyang Flower Drum was once featured in the episode of China in Intangible Cultural Heritage. China in ICH is a large-scale cultural program jointly produced by China Media Group and the Ministry of Culture and Tourism. The program is organized by province, with filming taking place in the intangible cultural heritage districts of 11 provinces across the country. It showcases a variety of local intangible cultural heritage projects through interactive experiences. The program pays tribute to the meticulous craftsmanship of heritage bearers, focuses on the innovative applications of intangible cultural heritage, and presents the new era's visage through these cultural treasures. It pioneers a new model of cultural tourism empowered by intangible cultural heritage, sparking waves of enthusiasm for intangible cultural heritage nationwide (CNTV,2025).^[51]

The rise of the Internet and social media has brought about a qualitative change in the way of communication. On short video platforms, performance videos released by folk artists and enthusiasts have brought Fengyang Flower Drum into the public eye in a fragmented and entertaining form. This dissemination method expands the audience, but it may also lead to the loss of artistic depth and cultural background.

International dissemination has brought new development opportunities for Fengyang Flower Drum. In various cultural exchange activities, it has attracted the attention of overseas audiences with distinctive Chinese elements. This cross-cultural communication not only enhances its international reputation, but also prompts performers and researchers to consider how to maintain the authenticity and infectiousness of art in different cultural contexts.

The interweaving of preservation, continuation, and dissemination constitutes the fundamental aspect of the contemporary survival of Fengyang Flower Drum. Preservation provides historical thickness for art, continuity ensures its vitality in the present, and dissemination expands its development space. However, there is also tension in this process: a balance needs to be constantly sought between the tendency for preservation to solidify and the continuity of fluidity, as well as between traditional authenticity and adaptability for dissemination.

Fengyang Flower Drum has created a new popular fitness routine in response to the requirements of national fitness in the new era.

[51] CNTV (2025, May 10). Representative project of national intangible cultural heritage - Fengyang Flower Drum [Video]. "China in Intangible Cultural Heritage (Season 3)" <https://tv.cctv.cn/2025/05/10/VIDEQ2FcYPWW2OMWNAVf0Jwa250510.shtml>

3.3. Xiao Qinghong and Her Three Sets of Flower Drum Fitness Exercises (Dance)

3.3.1 Introduction to Xiao Qinghong and Flower Drum Fitness Exercises

Xiao Qinghong (April 1967-), female, from Fengyang County, Anhui Province, is the representative inheritor of the sixth batch of provincial intangible cultural heritage project Quyi Fengyang Flower Drum in Anhui Province. (Xiao, Mar. 15, 2025)



Figure 24: Xiao Qinghong

She has been engaged in the inheritance and innovation of Fengyang Flower Drum for a long time, and has arranged theme programs such as the 2008 Olympic Games and the 2010 Shanghai World Expo. In 2017, she participated in CCTV's New

Year celebration performance "Happy Song of Drum Village" and so on. Xiao Qinghong's artistic career is deeply intertwined with Fengyang folk art, and after forty years of cultivation, it has become the core force for the inheritance and innovation of Fengyang Flower Drum.

In 1983, Xiao Qinghong (Xiao, Mar. 15, 2025) joined the Fengyang County Cultural Center and devoted herself to mass cultural propaganda work. Born in the courtyard of the cultural center, she has been exposed to local arts such as Fengyang Flower Drum, folk songs, and fast-paced music since childhood, laying a deep cultural foundation for her career. After starting work, she studied folk art with the guidance of national intangible cultural heritage inheritor Sun Fengcheng and provincial inheritor Lu Zhonghe (at that time, the title of intangible cultural heritage was not yet clear). Through a system of words and deeds, she learned folk art. Although she did not have a formal academic background, she gradually grew into a backbone of the industry through continuous education (obtaining high school, vocational school, and college diplomas) and practical accumulation. In artistic practice, Xiao Qinghong not only adheres to tradition but also emphasizes innovation. She inherited the skills of her predecessors, participated in a large number of mass cultural performances and competitions, and witnessed the development of Fengyang Flower Drum from local folk art to national intangible cultural heritage. After Fengyang Flower Drum was included in the first batch of national intangible cultural heritage lists in 2006, its artistic vision was further expanded, and it began to integrate the essence of folk art in multiple regions. Using the elements of Northeast Errenzhuan, Shanxi Errentai, Yunnan Huadeng, Shandong Jiaozhou Yangko and Flower Drum for reference, she enriched the expression forms of Fengyang Flower Drum. In response to the traditional flower drum's emphasis on rap and monotonous movements, she collaborated with the inheritance group to create a large number of dance like movements, while also forming her personal characteristics in music innovation of "singing new words with old tunes" and clothing design with Fengyang elements. In 2018, Xiao Qinghong was awarded as a representative inheritor of the provincial intangible cultural heritage (Fengyang Flower Drum), and her artistic career reached a new height. She is not only active on the domestic stage, but also promotes Fengyang Flower Drum to go international: in 2017, she led a team to perform at the Milan Chinese Culture and Arts Festival in Italy, achieving the first appearance of this art form in Europe; In the same year, she went to North America for personal exchange and performed on the stage at Lincoln Center in New York in 2019. By establishing training bases in the Chinese American Association and Chinese language schools, and traveling to the United States every two years to enhance teaching, she has built a transnational heritage network. She appeared on the big screen in Times Square, New York, playing the flower drum for several minutes.



Figure 25: Xiao Qinghong teaches flower drum skills to elementary school students in Chinese American schools (photo by Xiao Qinghong)

Over the years, Xiao Qinghong has turned behind the scenes to cultivate, and lead the creation of three sets of Fengyang Flower Drum Fitness Dance, promoting the integration of intangible cultural heritage and national fitness;

At the same time, she is committed to compiling the "Fengyang Flower Drum Standardized Textbook" (currently under preparation), providing a systematic model for artistic inheritance. From grassroots cultural promotion to international cultural exchange, from skill inheritance to cross-border innovation, her career vividly interprets the vitality of Fengyang Flower Drum in contemporary times. The Fengyang Flower Drum Fitness Exercise, which was created under its leadership, has been widely popularized among the middle-aged and elderly population in the province, and has entered campuses to carry out systematic teaching. (General Administration of Sport of China: Promoting the development of intangible cultural heritage skills - Anhui Province launches the Fengyang Flower Drum "passing on and mentoring" activity). Chuzhou City will be awarded the title of Anhui Province March 8th Red Flag Bearer in 2025.



Figure 26: Xiao Qinghong teaches Flower Drum fitness exercises in Chuzhou (photo by Xiaoqinghong)

Xiao Qinghong's (Xiao, Mar. 15, 2025) biggest innovation is the innovation of drumming, which requires maintaining a dazzling technique of drumming for more than 20 seconds (interview with Xiao Qinghong). She distilled the agricultural labor movements of Fengyang Flower Drum, such as transplanting rice seedlings and swinging whips, into dance language, and demonstrated simple yet not simple artistic features through drumming techniques such as "upper bone strips" and "lower bone strips".

As a provincial-level representative inheritor of Fengyang Flower Drum, Xiao Qinghong has been promoting the revitalization of this national intangible cultural heritage project with more than 40 years of persistence and innovation.

Three sets of Flower Drum Fitness Exercises created by Xiao Qinghong:

- First set: "Fengyang Flower Drum Fitness Exercise" (2012) (Community version) Xiao Qinghong, Shi Yuanlin, Mei Zhoucheng
- Second set: "Fengyang Flower Drum Fitness Exercise Dance - Fengyang Drum Township" (2020) (Stage version) Xiao Qinghong, Liu Lili, Xiong Guanxia
- Third set: "Fengyang Flower Drum Work-break Exercises" (2023, Campus Edition and Unit Edition) by Xiao Qinghong

3.3.2 First set of Flower Drum fitness exercises

Start up period (2012): Exploration of the first set of "Fengyang Flower Drum Fitness Exercises"

(Simplify traditional movements and adapt to the fitness needs of middle-aged and elderly people).

1) Social background and inheritance motivation of the first set of Flower Drum fitness exercises

(1) The Origin of Policy Driven and Cross-Border-Concepts (2011-2012.5)

In 2011, the policy document of Anhui Provincial Sports Bureau on creating local characteristic fitness projects constituted institutional triggering factors. Li Yonglin, Director of the Sports Bureau of Chuzhou City, proposed the idea of transforming the intangible cultural heritage element of Fengyang Flower Drum into a fitness project based on the regional cultural resource endowment, and selected Mei Zhoucheng, Deputy Director in charge of mass sports of Fengyang County Sports Bureau, as the core executor. The key feature of this stage lies in the coupling of policy guidance and local cultural consciousness: although Mei Zhoucheng did not have a background in sports, he accumulated practical experience in mass sports through participating in the promotion of the first set of fitness yangko in China in 2000 (he became the first national level social sports instructor in Fengyang County in 2004), laying a practical foundation for subsequent cross-border creation. In May 2012, the Chuzhou Daily reported that Xiao Qinghong from Fengyang County Cultural Center had arranged a flower drum program for the armed police, which became a direct incentive to promote the implementation of the concept and prompted the cooperation intention between the sports and cultural departments.

(2) Construction of Cross-border-Collaboration Mechanism (May August 2012)

Fengyang County Culture, Radio, Film and Television Bureau and Sports Bureau formed a cross-departmental creation alliance, with Shi Yuanlin, Xiao Qinghong (responsible for extracting flower drum art elements) and Mei Zhoucheng (responsible for realizing sports and fitness functions) from the Cultural Center forming the core creation team. The creation work was officially launched in August 2012. This stage presents collaborative characteristics under resource constraints: due

to budget limitations, music creation adopts the edited version provided by Shi Yuanlin, forming a passive creative mode of "music first, action adaptation". Although it compresses the space for artistic expression, it objectively ensures the compatibility between the music style and the traditional tonality of flower drums.

(3) Integration of Creative Practice and Philosophy (August December 2012)

The creative team constructed a "dual track parallel" creative logic: the flower drum art dimension was refined by Shi Yuanlin and Xiao Qinghong, who were responsible for extracting classic action symbols such as "Bo ji bu" ("dustpan steps") ; The dimension of sports science is led by Mei Zhoucheng, who established the core concept of "combining exercise and dance" - "exercise" focuses on standardized exertion and repetitive training to ensure fitness effectiveness, while "dance" preserves the rhythmic beauty of flower drums to maintain cultural identity. In the process of creation, a dialectical selection mechanism is formed: eliminating non fitness movements such as dance like steps, strengthening the strength and amplitude of movements, increasing symmetrical repetitive training, and designing a rhythm curve of initiation development adjustment, which is different from the climax style ending of traditional dance. After five rounds of iterative modifications, the creation was completed by the end of 2012.

(4) Form and Technical Characteristics of Achievements

The first set of Fengyang Flower Drum Fitness Exercises (Dance) lasts for 4 minutes and 28 seconds, including 20 movements, and is named after concrete names such as "li deng zhuan da" ("standing pedals turning beats") and "shi zi ya bu" to construct a movement system. Its technical features are reflected in: retaining the core rhythm of the flower drum at the cultural inheritance level, achieving controllable intensity (moderate exercise load) and universal audience (age appropriate) at the sports function level, and forming a composite dance form that combines artistic coherence and fitness science at the structural design level, marking the initial completion of the cross-border transformation of Fengyang flower drum from stage art to a mass fitness carrier.

(5) The impact and promotion after creation

● Awards and honors

The fitness flower drum has achieved remarkable results since its debut. Won the second prize for excellent works in the 2013 National Original Square Fitness Exercise (Dance) Collection Activity; In October 2013, she went to Gwangju

Metropolitan City in South Korea for folk sports and cultural exchanges, which was well received; In May 2014, participated in the 3rd National Elderly Sports and Fitness Project Innovation Exchange Conference and won four honors; In the same month, participated in the National Fitness Yangge Dance Fitness Waist Drum Competition and won the Best Exhibition Award for Ethnic Traditional Yangge Dance; In November 2014, she won a silver medal in the first National Social Sports Instructor Quality Competition for her performance of "Fengyang Flower Drum Fitness Dance"; In May 2015, participated in the Chinese Middle aged Sports Dance (Hong Kong) International Art Festival and won the first prize of the gold award and the best performance award; In August 2017, invited to participate in the opening ceremony performance of the Fitness Qigong Exchange Activity at the 3rd National Elderly Sports and Fitness Conference; In April 2018, participated in the first World Health Games and won the Outstanding Performance Award and Special Contribution Award. The saying "As soon as the flower drum rings, it will win a big prize" has spread like wildfire.

- Promote and popularize

After the creation of the fitness drum, the promotion work is the responsibility of the sports department. Since July 2013, training has been conducted throughout the county, with coaches visiting towns, communities, schools, military camps, and other organizations etc. Mei Zhoucheng actively teaches and meets the training needs of various regions. On October 22, 2014, the County Party Committee Propaganda Department hosted the first large-scale Fengyang Flower Drum Fitness Dance Competition, attracting many representative teams and members to participate, and learning to dance fitness flower drums became a new fashion. On August 8, 2017, one-thousand person flower drum performance was held at the Civic Square in Fengyang County, forming a huge "Feng" character; On September 22, 2019, one-thousand person flower drum performance was held at the Bell Tower Square, showcasing patterns such as 1949 and 2019 as gifts to the motherland.

- Project Upgrade and Provincial Promotion

After the fitness flower drum became a characteristic project in Chuzhou, the Chuzhou Elderly Sports Association renamed it as "Fengyang Flower Drum Fitness Exercises (Dance)" and recommended it to the Anhui Provincial Elderly Sports Association. In June 2017, the Anhui Provincial Elderly Sports Association held the first Fengyang Flower Drum Fitness Gymnastics (Dance) Coach Training Course in Fengyang, and the promotion work gradually began throughout the province. In May 2018, the Anhui Provincial Elderly Sports Association held the first "Xiaogang Cup" Fengyang Flower Drum Fitness Exercise (Dance) Competition, and Huaibei City and Suixi were tied for first place.

The creation of the first set of Fengyang Flower Drum Fitness Exercises was a successful integration of traditional art and modern fitness concepts. The creative process was full of challenges and opportunities. Through multi-party cooperation and efforts, it not only provided high-quality projects for national fitness, but also provided useful references for the inheritance and innovative development of traditional art.(Xiao,Mar.15,2025)

2) Music Analysis of the First Set of Flower Drum Fitness Exercises

Due to budget limitations, music creation adopted the version edited by Shi Yuanlin, forming a passive creation mode of "music first, action adaptation". That is to say, without sheet music, it is edited based on the adaptability of the dance. There are no records, and no one has analyzed the music of fitness exercises. Teacher Xiao gave me an internal video. The author analyzes the music based on this video.

The opening of the music starts with 6-1-2-3 played on the electronic keyboard, followed by arpeggio 6123. This is the beginning of a typical Chinese pentatonic mode. The acoustic design of the female voice solo singing "Tell of Fengyang (ah) and speak of Fengyang, Fengyang is a good place" uses "close range pickup+light reverberation" to highlight the clarity of the "narrative lyrics". Simulate the traditional "Fengyang folk song" technique of "bright voice" vocalization (such as throat resonance enhancement). Ensure that the lyrics can be clearly perceived in the collective movement scene, achieving the dual function of "cultural narrative" and "movement guidance". Then join the male and female choir, the classic rhythm of Fengyang Flower Drum is XXXX X 0|XXXX X 0|

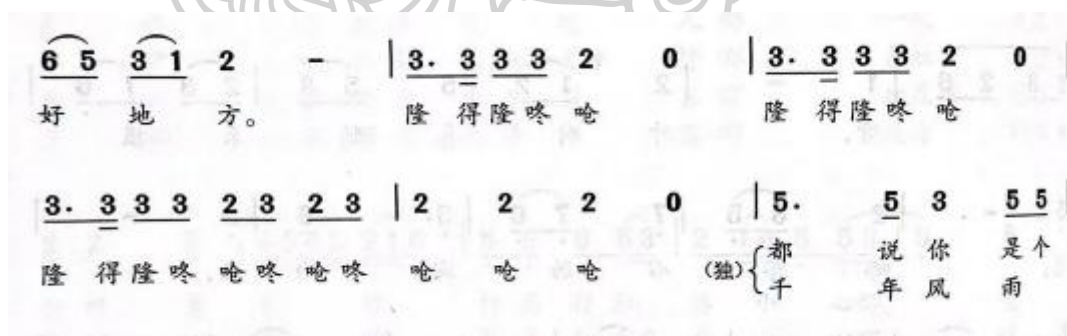


Figure 27:(Fengyang Cultural Center's historical and cultural materials "Fengyang Folk Songs")

The music clip that was subsequently edited was played with ethnic music instrument erhu, with repeated sections playing the main melody of Fengyang Flower Drum. And accompanied by electronic music, performed in a duet. The next clip features a duet between male and female voices, accompanied by orchestral music and reverb. Then play with musical drums, gongs, and cymbals. The sound of the boring gong (high pitched percussion) and flower drum (mid pitched diaphragm sound) of Fengyang Flower Drum are preserved in fitness exercise music through electronic sound sampling and spatial reverberation processing. The "clang" sound of the boring gong and the "dong" sound of the flower drum form an interactive mapping. Use the low-frequency enhancement of the electronic drum to enhance the sense of motion dynamics. The drum beat rhythm is also a classic rhythm pattern of Fengyang Flower Drum, with a thump Dongdong Dongdong dong 0 . Dongdong dong Dongdong dong. Classic rhythms of double point and single point. Subsequently, electronic music accompaniment with Western orchestral music was added into, accompanied by male and female choir, using simple lyrics to push the melody to the climax and then end.

Fengyang Flower Drum belongs to the folk music of the Huai River region, with a core mode of a mixed form of the zhi(5) mode (5-6-1-2-3) and the yu(6) mode (6-1-2-3-5). The melodic backbone in the audio retains this key gene, such as the decorative notes "glissando, boeing" surrounding the main note "5" and the possessive note "2", continuing the melodic characteristics of the "gentle and tortuous" folk songs in northern Anhui. Create a modern sound system with "single melody thick harmony" that meets the spatial sound field requirements of collective fitness.

The traditional single line narrative melody (such as "Tell of Fengyang, speak of Fengyang" in "Fengyang Song") has been reconstructed into a multi-layered melodic fabric: Main melody layer: retaining traditional spinning techniques and enhancing recognition through synthesizers (such as electric pianos or ethnic wind tube sampling); The addition of erhu adds a blend of Chinese and Western elements to the music. Harmony layer: filled with parallel fourth/fifth degree harmonies (in line with ethnic tone sound logic), creating spatial depth with timbre; Bass layer: With electronic bass, it enhances the rhythm and compensates for the lack of traditional flower drum bass parts, and is suitable for the "strong rhythm" needs of fitness exercises.

Traditional Fengyang Flower Drum "Three Beats and One Song" (drum beats three beats+singing style one beat, rhythm type: XX X0 | XX X0 | "XX "is a key rhythm gene that creates a rap feeling of" dense in front and sparse in back ". By using electronic drum sampling (simulating the crisp sound of a boring gong) and

retaining the "auditory symbols" of this rhythmic pattern, traditional rhythmic sampling of "boring gong+hand drum" is inserted at the junction of the musical segment to awaken cultural memory. To adapt to the "1-2-3-4" fitness movement cycle, the audio has transformed the traditional rhythm into a 4/4 beat evenly distributed rhythm (XXXX XXXX XXXX XXXX | , Through the electronic rhythm enhancement of the kick drum and snare drum, and the "down up down up" movement logic, the transformation from "folk rhythm" to "sports rhythm" is achieved.

Symbolic sampling of traditional instrument timbre. Boring gong (high pitched strike): Electronic sampling with short delay and small reverberation, retaining its "clang" crisp sound, used to mark the "vertex" of the action (such as the moment when the arm is raised above the head); Hand drum (midrange): Using rolling sampling and left-right swinging of sound and image, simulating the traditional "flower drum combo", corresponding to the continuous movement of "drumstick flower ear waving" in dance.

Functional overlay of modern electronic timbres. Synthesizer pad: using warm string group sampling and spatial reverberation to create an auditory atmosphere of "group movement", compensating for the lack of infectious power of traditional flower drum "monophonic" in collective fitness scenes; Electronic sound effects (such as Rise/Fall transition sound effects): During the transition of musical segments (such as from warm-up to climax), electronic sound effects with rising pitch guide the physiological curve of increasing exercise intensity, achieving synchronization between music structure and exercise structure.

The Coupling of Music Structure and Motion Logic. Adaptation of the "three-stage" structure in musical form. The audio adopts a three-stage structure of "warm-up, climax, relaxation": Warm up segment: simplified melody+sparse rhythm (corresponding to low-intensity joint activities); climax segment: melody with flowers, rhythm encryption, and harmonic thickening (corresponding to high-intensity movements with multiple joint linkage); Relaxation segment: Melody stretching+rhythm widening (corresponding to stretching and relaxation actions).

Physiological adaptation of speed (BPM). The audio speed is $J=120$ (standard rhythm of Fengyang Flower Drum). Exercise Physiology: Maintain a heart rate of 110-130 beats per minute (aerobic fitness target heart rate range), match the music beat cycle ($60/120=0.5$ seconds/beat) with the biomechanical cycle of movements such as "stepping leg retraction", and reduce exercise loss; (Sports Physiology

Textbook). Music Psychology: 120 BPM belongs to the "Positive Arousal Tempo" (Juslin&Sloboda Emotional Arousal Model), which enhances exercise persistence through the "Music Arousal" mechanism of upward melody and encrypted rhythm.

3) Dance Analysis of the First Set of Flower Drum Fitness Exercises

(1) Inheritance and Transformation of Core Movement Vocabulary

Upper limb movements: The three-point positioning principle (wrist-elbow-shoulder linkage) of the "double-strip drum" striking technique of Fengyang Flower Drum is retained. Traditional techniques such as original left-up drumming, right-up drumming ("xie shang ji gu"), and backhand drumming ("ping rao ji gu") are transformed into chest-expanding exercises (horizontal abduction in the coronal plane) and lateral arm-raising claps (flexion and extension in the sagittal plane) in the fitness exercises. Dancers strike with flower drum sticks, retaining the core techniques of traditional Fengyang Flower Drum:

Forward drumming and backward drumming: It is horizontal drumming, with the forearm swinging horizontally and the stick head striking the front of the flower drum. The rhythm is mostly (dotted note + eighth note), which conforms to the folk expressive meaning of "conveying emotions through drumbeats";

Original left-up drumming and right-up drumming ("xie shang ji gu"): The forearm moves up and down, and the stick head strikes the side of the flower drum, enhancing the rhythmic sense of "one drum, one rhyme";

Bei shou da gu (Play the drum with hands behind the back): The wrist leads the flower drum stick to draw an arc, combined with body twisting, continuing the flowing aesthetic of the traditional "flower drum connection".

Lower limb steps: The dynamic characteristics of traditional "liu de qi, sha de zhu" (able to glide and stop abruptly) are continued. The original "bo ji bu", "yuan chang bu", "feng qi bu", "feng bie bu", "feng ta bu", "ba ni bu", "si fang bu" and other steps are replaced by ta bu xi tui (supporting leg slightly flexed at the knee → dynamic leg flexed at the hip by 90°), which not only maintains the rhythmic sense of "liu sha yun" (the rhythm of gliding and stopping) in Anhui Flower Drum but also reduces the load on the knee joint.

The traditional Fengyang Flower Drum "feng qi bu" (body undulation driven by slight knee tremor) is transformed into "aerobic tremor step":

The step length is reduced (about 20-30 cm) to reduce joint load;

The frequency is increased (about 120 steps per minute) to meet the demand of "moderate to high-intensity aerobics" in fitness exercises;

The center of gravity is lowered (knee joint flexion of 15° - 30°) to enhance the participation of lower limb muscles.

There is also the technique "li deng zhuan da", which involves turning the body and squatting up to drum on both sides.

Dan feng chao yang: One of the classic movements of Fengyang Flower Drum. The right hand swings a circle in front of the body and is placed behind the right side of the back, with the drum strips slightly spreading out, and the right hand presses the drum strips. The left hand holds the drum and slowly lifts it, slightly higher than the eye level. The slightly spreading drum strips resemble the beautiful tail of a phoenix, and the held drum surface is like the proud head of a phoenix, standing like a beautiful phoenix facing the sun.

Feng bai wei: One of the classic movements of Fengyang Flower Drum. Face the audience and turn to the right (or left), hold the flower drum with the left hand and the drum strip with the right hand. Raise both hands from below to above the head, flip both hands, bend down and lean back, take small pad steps, and then face the audience.

(2) Folk Symbols and Spatial Logic of Formation Scheduling

Traditional genes of "square formation - scattered points"

It starts with a single person, demonstrating the classic techniques of Fengyang Flower Drum and movements with phoenix elements (Dan feng chao yang, Feng bai wei). "Horizontal square formation": replicates the collective ritual sense of "tian jian dui ge (field antiphonal singing)" in Fengyang Flower Drum, with dancers spaced equally (about 1.5m) to form a visual order;

In the middle section, "scattered distribution": simulates the impromptu interactivity of the traditional "Flower Drum venue". Dancers are distributed radially with the "core leader" as the center, retaining the folk interactive logic of "one after another taking turns to perform". And there are flowing changes such as horizontal rows, vertical rows, and circles.

Body language narrative of "linear flow":

Column movement: Dancers move in multiple columns along the runway direction, with step frequency synchronized with drumbeats (the accent of drumbeats corresponds to foot landing), achieving the fitness goal of "spatial movement - rhythm perception - cardiopulmonary function improvement";

Circular movement: The group forms a concentric circle, and flower drum sticks strike towards the center of the circle, strengthening the folk psychological metaphor of "group cohesion" and training the ability of spatial orientation perception.

(3) Cultural Identity and Sports Science of Body Posture

- Innovative circular movements

Fengyang Flower Drum takes "circular movements" as the core (that is, no matter what movement is done, the arms and body should form arcs). The "san dao wan" (S-shaped curve of the body, crotch, and knee) required in Chinese folk dance is transformed into "functional san dao wan" in the fitness exercises: maintaining a vertical spine position when the upper body is laterally flexed, avoiding excessive twisting of the body in the traditional opera style; hip joints slightly rotating with knee flexion and extension to enhance the coordinated force of the core and lower limbs; shoulder muscles are activated when the arm "raises the stick", replacing the strained movement of excessive upper arm lifting in the traditional style.

- Fitness-oriented reconstruction of "tuo zhang - an zhang"

Traditional dance movements of "tuo zhang (palms up for lifting) and an zhang (palms down for pressing)": when doing tuo zhang, the scapulae retract to strengthen the back muscles; when doing an zhang, the elbows are slightly flexed to avoid locking, improving the safety of the movement; combined with breathing (inhaling when doing tuo zhang and exhaling when doing an zhang), realizing the physiological linkage of "breathing - movement - metabolism".

(4) Folk Narrative and Fitness Structure of Movement Sequences

- Folk logic of "qi-cheng-zhuan-he" (initiation - continuation - transition - conclusion)

Initiation: Prone drumming (contrast between static and dynamic of body lying on the ground and drumming in the air), dan feng chao yang, Feng baiweī, echoing the narrativity at the beginning of the traditional "Fengyang Song";

Continuation: Squatting and kneeling trembling drum (combination of lower limb static support and upper limb dynamic drumming), continuing the performance form of "sitting and singing flower drum";

Transition: Two people walking around the drum (superposition of spatial movement and drumbeat changes), simulating the folk scene of "flower drum parade";

Conclusion: Collective square formation closing (symmetrical movements and unified rhythm), returning to the folk cultural core of "harmony and coexistence".

- Fitness structure of "warm-up - intensification - relaxation"

Warm-up section (first 30% of the duration): small movement range and low frequency (such as prone arm lifting and drumming), slow music, activating the neck, shoulders, and core;

Intensification section (middle 50% of the duration): large movement range and high frequency (such as jumping and drumming while moving), switching the rhythm of singing, mixed voice, and percussion music to improve cardiopulmonary and muscle endurance;

Relaxation section (last 20% of the duration): slow movements and extended rhythm to promote post-exercise recovery.

3.3.3 Mature Period (2020): Feng Wu Gu Xiang (Enhancing Artistic Expressiveness, Integrating Complex Drumbeats and Formation Changes)

1) Social Background and Inheritance Motivation of the Second Set of Flower Drum Fitness Exercises

(1) The music is based on the core folk motivation of Fengyang Flower Drum (pitch logic "do sol la do", corresponding to the tone name "D-G-A-D" in G major) as the gene for melodic development, presenting a complete sequence of "prototype variation deconstruction regression" throughout the entire piece:

Exercises (Dance) under the Anhui Provincial Association of Elderly Sports in December 2019 provided organizational guarantee for the compilation of the second set of fitness exercises. The initiation of this project was based on dual logics: first, the mass foundation and brand effect formed by the first set across the province required iterative innovation to maintain vitality, analogous to the serialized development law of fitness yangko; second, the Fengyang County Bureau of Culture and Tourism and the County Association of Elderly Sports reached a consensus on the artistic limitations of the first set (no original music, vague theme), forming the creative appeal of "breaking through formal constraints and deepening cultural connotations."

(2) Creation Process and Key Nodes

● Conception and Preparation Stage (late 2019 - early 2020)

As the core creator, Xiao Qinghong centered the conception on the dynamic imagery of "phoenix soaring," integrating the narrative clues of "perching - raising the head - taking off - soaring" into the work. This broke through the functional positioning of the first set and endowed it with symbolic significance. To address the music limitations of the first set, Xia Yurun was specially invited to create original music, incorporating elements of Fengyang folk songs and diverse drumbeats (various playing techniques of double - strip drums) for the first time, forming an active creation mode of "music first."

● Compilation and Polishing Stage (January - October 2020)

Xiao Qinghong systematically studied the national fitness yangko arrangement rules, integrated suggestions from inheritors such as Liu Lili and Xiong Guanxia, and completed the movement system after 8 revisions. Its innovations included:

In - depth excavation of cultural elements: integrating classic double - strip drum movements such as action "Dan feng chao yang" (Red Phoenix Facing the Sun) and action "bei shou da gu" (Play the drum with hands behind the back), organically combining traditional techniques with fitness scenarios;

Scientific integration of fitness functions: designing movements of hitting the drum with the strips striking the shoulders, back, waist, and abdomen, realizing the dual value of artistic expression and physical exercise;

Structural breakthrough: breaking the conventional framework of fitness programs ("start - climax - adjustment"), ending abruptly with the climax of "phoenix

flying high." This innovative form was retained after expert demonstration, endowing the work with the implication of "rising and advancing."

- Finalization and Naming (late 2020)

The second set of fitness exercises, completed after 10 months, was named Feng Wu Gu Xiang (Phoenix Dancing in the Drum Hometown), with a duration of 4 minutes and 33 seconds. It contained 20 movements named with the character "feng" (phoenix), such as "feng zhan chi" (Phoenix Spreading Its Wings) and "feng hui mou" (Phoenix Looking Back), forming an artistic feature of "graceful and gentle" different from the "lively and unrestrained" style of the first set.

(3) Core Compilation Ideas

Imagistic expression of cultural narrative: taking "phoenix" as the spiritual symbol, constructing regional cultural metaphors through dynamic images, elevating the fitness exercises from a simple physical movement to a cultural carrier, echoing Fengyang's regional identity as the "hometown of flower drums."

In - depth coupling of art and sports: on the basis of retaining core movements such as "bo ji bu" (dustpan step) and "pi qiu hua" (The performer grips the drumstick with their right hand and traces a circular arc in the upper right quadrant, executing a motion as smooth and aesthetically rounded as that of a bouncing sphere.), strengthening fitness effectiveness through symmetric training and body - part striking designs, realizing the coordination of "inheritance of double - strip drum techniques" and "full - body physical exercise."

(4) Promotion Effects and Recognition in Competitions

Construction of promotion system: In April 2021, the Anhui Provincial Association of Elderly Sports held coach training courses, cultivating 111 Level 2 coaches and selecting 42 Level 1 coaches to form a radiation network, promoting the standardized dissemination of the project across the province. Among them, Tongling City formed more than 20 standing teams through 6 municipal competitions, becoming a model for promotion.

Acquisition of competition honors: In 2023, this set of exercises was included in the official events of the 6th Anhui Provincial Elderly Games. The Chuzhou team won the team double runner - up and the Sportsmanship Award, with Luó Hóng winning the singles championship and Lin Tao / Liu Lixia winning the doubles championship, marking its leap from a folk fitness project to a standardized sports competition project.

The creation of the second set of Fengyang Flower Drum Fitness Exercises is not only an iterative upgrade of the first set but also realizes the in - depth integration of the living inheritance of intangible cultural heritage and the national fitness strategy. Its innovative path of "imagistic narrative + scientific fitness" provides a reference practice paradigm for the modern transformation of traditional art.

2) Music Analysis of the Second Set of Flower Drum Fitness Exercises

"Feng Wu Gu Xiang" (The phoenix dances in the drum village ") is the result of the deep integration of ethnic music and fitness dance practice. The construction of the music not only continues the cultural context of Fengyang Flower Drum, but also needs to adapt to the movement rhythm and functional requirements of fitness dance.

(1) Analysis of Music

In terms of the work's core material and the logic of melodic development, the piece takes the folk core motif of Fengyang Flower Drum (with the pitch logic "do - sol - la - do," corresponding to "D - G - A - D" in G major) as the genetic foundation for melodic evolution, presenting a complete trajectory of "prototype - variation - deconstruction - return." The prototype appears in bars 1-2 though adorned with grace notes, clearly establishes the initial position of the core note D, and the subsequent emergence of G and A echoes the pitch framework of the folk motif. Variational development manifests in two forms: rhythmic variation and interval variation. Rhythmic variation is exemplified in bar 31, where "do do do do sol- sol" compresses the extended rhythm of the original motif into dense sixteenth notes, creating a dynamic texture. Interval variation is seen in bar 7, embedding a major second (A - B), which preserves the motif's outline while enhancing melodic fluidity. In the development section (bars 31-85), the motif is disassembled into short musical figures—such as in bar 38—and the progression of these figures through imitation and superimposition drives the melody toward a multi - linear development. Rooted in G major as the fundamental tonality, the piece shapes melodic color layers through modal alternation and temporary modulation. G major dominates sections like bars 1-24 and 56-72, with the tonic G and dominant D frequently echoing each other; for instance, the scalar melody in G major in bar 24 reinforces the sense of tonal stability. After bar 100, elements of the G Dorian mode are implied, with the brief appearance of a flattened B, granting the melody the modal characteristics of "do - re - # mi - fa - sol - la - # si - do," which aligns with the modal logic of folk music. A temporary shift to C major (the relative major of G major) occurs in bar 86, and the melodic progression "G - C - D - C" brings a bright tone, infusing freshness into the melodic development.

Regarding the hierarchy and function of the formal structure, the piece adopts a five - part structure of “Introduction - Exposition - Development - Recapitulation - Coda,” with each section divided based on the developmental logic of melodic materials. The Introduction (bars 1–6) serves to introduce the motif, employing the folk short - phrase structure of “opening phrase - closing phrase.” The first bar’s “D - E” acts as the opening phrase, and the second bar’s “G - E - G” as the closing phrase, simulating the vocal rhyme features of flower drum singing. Only the right hand presents the melody here, while the left hand rests, and the musical image of Fengyang Flower Drum is quickly established through a single melodic line. The Exposition (bars 7–30) presents the theme with rich motif variations. “Motif Variation 1” in bar 7 expands the prototype in terms of intervals and rhythm, adding melodic layers. “Motif Variation 2” in bar 16—“G - G - E”—enhances the sense of melodic space by lowering the pitch range. Meanwhile, the dominant note D of G major is continuously emphasized in the melody, as in “D - B - A - B” in bar 10, strengthening the tonal center. The Development section (bars 31–85) expands on the material: the rhythm of the core motif is compressed into sixteenth notes, as in bar 31, forming a dense texture that propels the melody toward a climax. Additionally, elements of the G Dorian mode are integrated—such as “G - A - $\flat$ B - C” in bar 93—endowing the melody with both the charm of folk modes and the tension of artistic development. The Recapitulation (bars 86–120) marks the return of the theme: the core motif “G - A - G - E - G” in bar 86 is fully recapitulated, achieving a dual return of “tonality + material.” Simultaneously, through the extension of note durations—like the half note in bar 100—the melody transitions from the “turbulence” of the Development section back to “stability,” completing the structural closure. The Coda (bars 121–187) extends the mood: the core motif is disassembled into short figures, such as “sol sol sol sol do - do” in bar 134, and repetition creates an atmosphere of “lingering sound.” The piece concludes with a long note on the tonic of G major—like the half note G in bar 187—bringing the melody to a final, stable resolution within the tonality.

In the inheritance of melodic rhythm and folk essence, the piece preserves folk rhythms while integrating artistic rhythms. Traditional Fengyang Flower Drum is based on even rhythms (quarter notes, eighth notes), and this piece extensively uses combinations of eighth notes and quarter notes—such as in bar 5—with dotted rhythms retaining the expansiveness of folk music. At the same time, dense textures of sixteenth notes (e.g., bars 31 and 38) and syncopated rhythms (e.g., in bar 79) are introduced; rhythmic contrast enhances the melody’s dynamism and expressiveness. In terms of inheriting folk vocal rhymes, the subtle presence of glides and grace notes—such as the decorative transition of the E note in “G - E - G” in bar 2—simulates the “smooth vocal inflections” characteristic of folk flower drum singing. Furthermore, the melody follows the “beginning - continuation - transition -

conclusion” structure—exemplified by the short - phrase “beginning - continuation - transition - conclusion” in the Exposition—upholding the structural thinking of folk music.

The cultural and aesthetic value of the formal structure is notable: the five - part structure not only adheres to the logic of Western musical form (the introduction of the Introduction, the theme presentation of the Exposition, the conflict of the Development, the return of the Recapitulation, and the conclusion of the Coda) but also implicitly aligns with the “beginning - continuation - transition - conclusion” aesthetic logic of traditional Chinese music. The “beginning” (Introduction) establishes the musical image; the “continuation” (Exposition) consolidates the theme and tonality; the “transition” (Development) creates conflict through changes in melodic rhythm and mode; and the “conclusion” (Recapitulation + Coda) returns to the theme and extends the mood. This structural integration allows the melody to evolve from “folk simplicity” to “artistic refinement,” preserving the cultural memory of Fengyang Flower Drum while expanding its aesthetic dimensions through professional structural thinking.

It takes the folk motif of Fengyang Flower Drum as its melodic core and completes the artistic reconstruction of folk music materials through a formal structure of “prototype - variation - development - return,” combined with the color changes of mode and tonality and the dynamic development of rhythm. From a formal analysis perspective, it achieves the continuous development of folk motifs and the modern interpretation of modal charm in the melodic dimension; constructs an integrated structure of “Western formal framework + traditional Chinese aesthetic logic” in the structural dimension; and inherits the folk emotions and artistic spirit of Fengyang Flower Drum through the interaction of melody and structure in the cultural dimension—providing a typical paradigm of “in - depth material exploration + structural innovation” for the professional creation of folk music.

(2) Modern Expression of Musical Symbols

From the perspective of “living inheritance of intangible cultural heritage,” the use of Fengyang Flower Drum cultural symbols in the music of “Feng Wu Gu Xiang” embodies the path of “symbol deconstruction - melody reconstruction - music and dance symbiosis”:

Timbre symbols: The timbre of traditional flower drums (small drums, small gongs) is extracted as “sampled timbre.” Through electronic music technologies such as “Time - Stretching” and “Pitch - Shifting,” the originally “short and jumping” percussion timbre is transformed into a “long and spatial” atmospheric timbre (such as

the "virtual sound field gongs and drums" formed by the flower drum timbre after reverb processing in the prelude), transforming the traditional instrument timbre from a "folk performance carrier" to an "auditory anchor point for awakening cultural memory." The music has both the atmosphere brought by traditional gongs and drums and the integration of modern styles, making it an advancing Fengyang Flower Drum music.

Melody symbols: The iconic melody fragments of traditional Fengyang Flower Drum, such as the classic melody of Fengyang Flower Drum and the core motif of the selection from Wang Sanjie Ganji (e.g., "mi - sol - do - re - mi"), are used as "cultural gene fragments" and appear in deformed forms in different sections through techniques such as "retrogradation," "inversion," and "abbreviation." This not only avoids the "aesthetic fatigue" that may be caused by the direct use of traditional tunes but also ensures the continuity of cultural recognition. For example, in the sub-melody of section B, the traditional motif forms an auditory dialogue between "tradition and modernity" with the main melody in the retrograde form of "mi - re - do - sol - mi."

Functional symbols: The traditional "music and dance symbiosis" tradition of Fengyang Flower Drum, which "accompanies dance with drums and promotes drums with dance," is transformed into the triple coupling of "music rhythm - movement rhythm - breathing rhythm" in the fitness exercises. For example, the "flower drum accent" appearing every 4 bars in the music (corresponding to the "heavy hammer" of traditional drumming) is accurately aligned with the "force points" of the fitness exercises (such as the peak of kicking and turning), extending the cultural tradition of "integration of music and dance" from the "folk performance dimension" to the "mass fitness dimension" and realizing the modern expansion of the function of intangible cultural heritage.

To sum up, through the elaborate structural design and clever arrangement of musical elements, the music of "Feng Wu Gu Xiang" not only enhances the cultural connotation and artistic expressiveness of the fitness exercises but also provides a reference practice paradigm for the combination of sports music and the music and dance of intangible cultural heritage such as Fengyang Flower Drum.

3) Dance Analysis of the Second Set of Flower Drum Fitness Exercises

Section 1: Feng Ming Ri Chu slow 2×8 beats fast 2×8 beats

Section 2: Ping Bu Bai Chi 4×8 beats

Section 3: Chan Bu Pai Chi 3×8 beats

Section 4: Bao Chi Huun Rao 4×8 beats

Section 5: Jin Tui Liang Chi 1×8 beats

Section 6: Da Feng Lao Long 4×8 beats

Section 7: Bei Chi Da Gu 4×8 beats

Section 8: Si Fang Yin Feng 4×8 beats

Section 9: Deng Shan Bai Yu 2×8 beats

Section 10: Bo Ji Bu 2×8 beats

Section 11: Feng Huang San Dian Tou 4×8 beats

Section 12: Long Fei Feng Qi 4×8 beats

Section 13: Hui Hai Peng Ri 8×8 beats

Section 14: Teng Jiao Qi Feng 2×8 beats

Section 15: Jiao Feng Bai Liu 2×8 beats + 1×6 beats

Section 16: You Long Xi Feng 4×8 beats

Section 17: Pi Qiu Hua 2×8 beats

Section 18: Luan Xiang Feng Ji 2×8 beats + 1×4 beats

Section 19: Tu Feng Pen Zhu 8×8 beats

Section 20: Long Teng Feng Xiang 4×8 beats

Coda: Dan Feng Chao Yang 2×8 beats

(1) Inheritance of Folk Genes and Contemporary Reconstruction in Dance

● Genealogical Continuity of Core Movement Vocabulary

The iconic movements of Fengyang Flower Drum, such as "ji gu chan bu" (drum - beating tremor step), "pao sui xuan shen" (tassel throwing and spinning), "feng qi bu" (phoenix starting step), "dan feng chao yang" (Red Phoenix Facing the Sun), "feng bailiu" (phoenix swaying willow), and "feng zhanchi" (phoenix spreading wings), show genealogical inheritance characteristics in Feng Wu Gu Xiang. The interaction logic between drumsticks and flower drums in traditional "flower drum beating" is transformed into the rhythmic echo between drumsticks and body rhythm in the fitness exercises. Its rhythm type continues the syncopated characteristics of northern Anhui folk music, which is inherently consistent with the Fengyang Flower Drum rhythm recorded in *Compilation of Chinese Folk Dances • Anhui Volume*, reflecting the inheritance context of movement vocabulary in the rhythm dimension. In terms of body dynamics, "feng qi bu" (phoenix starting step) continues the movement rhythm of "liu bu" (gliding step) in flower drum lantern. This waist and hip - centered force generation mode embodies the dynamic characteristic of "taking the waist as the axis" in folk dances in the Huaihe River basin, which can find theoretical echoes in the interpretation of Flower Drum lantern dynamics in academic works such as *lower drum lantern Dance Tutorial*, showing the inheritance of body movement logic.

● Modern Reorganization of Movement Compilation

Feng Wu Gu Xiang transforms the traditional performance structure of Fengyang Flower Drum into a modern form, forming a movement arrangement that conforms to fitness logic. It draws on the training structure framework of modern fitness exercises ("warm - up - main training - relaxation") while retaining the rhythmic logic of "qi - cheng - zhuan - he" (start - continuation - transition - conclusion) in traditional dance. The modular arrangement of movements with 8 beats as the basic unit not only conforms to the conventional mode of movement combination in modern sports training but also echoes the organizational logic of movement sequences in traditional dance, realizing the integration of traditional rhythm and modern training science. This integration method is typical in the practice of adapting folk dances into fitness programs, such as yangko fitness exercises, which often adopt similar ideas.

(2) Cultural Metaphors and Functional Transformation of Spatial Fields

● Folk Ritual Mapping of Physical Space

The Mingzhongdu Daming Gate in front of the Fengyang city wall was selected

as the background of the performance venue, constructing a spatial field with cultural metaphors. This spatial choice implicitly conforms to the public characteristics of traditional folk performances in "street squares," just like traditional folk activities such as shehuo (traditional folk activities) and temple fairs are often held in squares in front of temples and ancestral halls, forming an interactive spatial relationship of "architecture - performers - viewers." In the records of folk activity spaces in northern Anhui in Chinese Folk Custom Chronicles, such public spaces are typical fields for folk performances. The performance of Feng Wu Gu Xiang in such spaces continues the spatial cultural memory of folk performances and constructs the interactive relationship between cultural symbols and space.

● Expansion of Body Cognition in Virtual Space

During the dance, the formation scheduling changes such as "square formation - scattered points - loop" inherit the group interaction logic of "da hua chang" (The large-scale collective dance part in the performance form is mainly group dance) in traditional Flower Drum. When dancers form a concentric circle formation and rotate, the scheduling methods such as rotation direction are culturally related to the ritual dynamics of "yuan chang bu" (circular field step) in traditional Flower Drum. This relationship is reflected in the field record research of traditional Flower Drum performances, showing the continuity of traditional folk dance spatial cognition in modern dance. At the same time, through the contraction and expansion of the formation, the spatial dimension of body movement is expanded in the context of modern fitness, realizing the combination of traditional spatial logic and the spatial needs of modern body training.

(3) Cultural Inheritance Value of Dance Communication

As a modern transformation form of Fengyang Flower Drum, Feng Wu Gu Xiang retains a large number of core movement elements of Fengyang Flower Drum in terms of cultural inheritance. The retention of these elements is determined according to the traditional movement genealogy of Fengyang Flower Drum, which is the practice of living inheritance of intangible cultural heritage. In terms of social function, it has become a carrier for traditional folk culture to participate in the national health system, conforming to the current social development trend of "integration of art and sports." Just like many traditional folk dances have been adapted to serve mass fitness, Feng Wu Gu Xiang has built a link of "folk resources - fitness products" in the cultural ecological chain, providing a path reference for the survival and development of traditional folk culture in modern society.

This study analyzes the practical logic of Feng Wu Gu Xiang in the modern transformation of traditional folk dances from the dimensions of movement, space,

and cultural ecology. With the cultural genes of Fengyang Flower Drum as the core, it realizes the living inheritance and functional expansion of traditional folk dances in the new era through reconstruction and transformation that meet modern life needs, providing a practically valuable sample and theoretical thinking direction for the modern development of folk dances.

3.3.4 Popularization Period (2023): Promotion of Fengyang Flower Drum Work - break and Class - break Exercises (movements are further simplified to adapt to schools and units for comprehensive popularization)

1) Social Background and Inheritance Motivation of the Third Set of Flower Drum Fitness Exercises

(1) Theoretical Origin of Compilation Motivation: Breaking Through the "Threshold Effect" in Intangible Cultural Heritage Communication

The compilation of the third set of Fengyang Flower Drum Fitness Exercises is a targeted response to the "contradiction between participation threshold and communication breadth" in the promotion practice of the first two sets of fitness exercises. From the perspective of intangible cultural heritage communication, the first and second sets of fitness exercises have formed certain technical barriers due to retaining professional skills such as double - strip drum beating, resulting in participants being mostly concentrated in groups with leisure time and long - term practice ability, which is inconsistent with the policy goal of "national sharing of intangible cultural heritage."

The compilation demand in 2022 clearly pointed to "lowering the participation threshold." Xiao Qinghong's team observed that the accurate beating skills of double - strip drums constituted a major obstacle for beginners, and many middle - aged and young groups gave up participation because they were difficult to master. This phenomenon conforms to the "threshold effect" theory - when the technical complexity of cultural practice exceeds the audience's ability, the communication scope will be limited. Therefore, "de - technicalization" has become the core principle of the third set of compilation, aiming to transform Fengyang Flower Drum from a characteristic fitness project to a carrier of mass daily sports by simplifying the technical system.

(2) Technical Deconstruction of Compilation System: Modularization of Cultural Elements and Integration of Sports Science

● Modular Deconstruction and Reconstruction of Cultural Symbols

The team followed the strategy of "retaining core elements - stripping redundant elements" and disassembled the cultural symbol system of Fengyang Flower Drum into three - level modules: the first - level core module (drum surface patting, main melody of Fengyang Song) ensures cultural recognition; the second - level auxiliary module (simplified "bo ji bu" (dustpan step)) retains movement characteristics; the third - level redundant modules (complex beating points of double - strip drums, multi - dimensional formation changes) are stripped. This treatment not only conforms to the principle of "protecting core skills" in intangible cultural heritage studies but also realizes "minimal carrying of cultural genes" through module reorganization.

In music creation, Xia Yurun continued the cooperation mode with Xiao Qinghong, adapting based on Fengyang Song to form a 4 - minute and 34 - second melody. The rhythm design takes into account both folk music rhythm and the scene needs of fragmented work - break practice, facilitating follow - up practice by different groups.

● Design of Exercise Load and Group Adaptability

Drawing on the concept of "exercise intensity adapting to group characteristics" in sports training, the movement design of the third set of fitness exercises focuses on universality: the range of joint activities is controlled within the range suitable for the public, avoiding excessive stretching or difficult movements to adapt to the physical conditions of different groups such as office workers, students, and children.

The adaptive adjustments for different groups are specifically reflected in: the children's version removes the use of drum strips and directly pats the drum surface with hands; the staff version weakens complex formation changes and highlights the scene adaptability of "short - term work - break practice." Abdominal breathing is added in the finishing exercise to take into account the physiological regulation after exercise, reflecting the concept of scientific fitness, which refers to the conventional logic of finishing exercises in radio calisthenics.

● Innovative Dimension of Promotion Mechanism: "Triple Synergy" Model of Local Knowledge Communication

The promotion practice from October to December 2024 broke through the previous "single track mode led by sports departments" and constructed a "triple synergy" mechanism of "intangible cultural heritage inheritors leading + multi - field experts participating," whose theoretical basis can be traced back to Bourdieu's "field - habitus" theory:

Cultural field: Xiao Qinghong's team helps zero - basis learners quickly master core movements through the teaching method of decomposing drum surface patting movements, shortening the learning cycle;

Academic field: The School of Physical Education of Anhui Polytechnic University participates in communication and guidance, providing sports scientific support for movement design and optimizing the rationality of movements;

Administrative field: The Fengyang Sports Center, relying on the "national fitness public service system," incorporates 50 tour teaching sessions into overall arrangements, forming a closed loop of "organizational guarantee - grass - roots implementation - community participation."

This mechanism has effectively expanded the participation scope within the county, especially the participation of middle - aged and young groups has significantly increased, verifying the promotion effect of "multi - field synergy" on the local communication of intangible cultural heritage.

●Academic Value and Paradigm Contribution: Construction of "Gradient Adaptation" Theory for Intangible Cultural Heritage Fitness Projects

The innovative value of the third set of fitness exercises lies in proposing the "gradient adaptation" model for intangible cultural heritage fitness projects:

Technical gradient: forming a technical level matching the audience's ability from the first set "retaining more traditional movements," the second set "incorporating some classic double - strip drum movements," to the third set "retaining core cultural elements";

Functional gradient: realizing the functional expansion from "integration of art and fitness" (first set) to "deepening cultural connotation" (second set) and then to "adapting to national popularization" (third set), conforming to the diverse needs of living inheritance of intangible cultural heritage;

Communication gradient: constructing a three - level communication network of

"professional competition display - community collective performance - daily individual practice," making intangible cultural heritage elements move from the stage to daily life.

This model provides practical reference for the modern transformation of similar intangible cultural heritage projects: on the premise of maintaining cultural genes, realizing the leap from "protective inheritance" to "creative transformation" through technical simplification, group adaptation, and communication mechanism synergy. (I provided this theory to Teacher Xiao for reference, and she approved my proposed theoretical idea of "gradient adaptation of intangible cultural heritage fitness projects.")

2) Music Analysis of the Third Set of Flower Drum Fitness Exercises

The third set currently has a complete original score, which has not been made public. The music score by hand was compiled by Xia Yurun is provided by Xiao Qinghong. This is also the most systematic and popular flower drum fitness exercises compiled by Xiao Qinghong.

(1) Source of Materials and Style Origin

Fengyang Flower Drum Work-break Exercises takes Fengyang Flower Drum folk music as its core material, a choice with profound cultural significance. As a representative folk art form in Anhui, Fengyang Flower Drum's musical style combines rustic simplicity with lively rhythm. From the sheet music, the melody is constructed using numerous typical intervals of Fengyang Flower Drum (such as perfect fifths, major second leaps, etc.), retaining melodies from traditional singing segments like "shuo Feng yang, dao Fengyang, Fengyang shi ge hao di fang" (Speak of Fengyang, tell of Fengyang, Fengyang is a good place). This ensures the inheritance of regional musical style, endowing the work-break exercises music with cultural distinctiveness and allowing participants to encounter and perceive folk music culture during exercise.

(2) Musical Structure and Movement Adaptability

● Overall Structure

The sheet music presents a sequence of "opening tune - marching tune - segmented exercises (9 sections including upper limbs, neck, chest expansion, etc.) - finishing exercise - breathing exercise," conforming to the physiological rhythm needs

of work-outs ("preparation - exercise - relaxation"). The opening and marching tunes, as prelude segments, guide the body into a preparatory state through a slightly slow tempo (e.g., opening tune in 1 = G) and regular rhythms (mainly repetitive patterns). Subsequent segmented exercises match differentiated melodic rhythms to different limb movements (e.g., upper limb exercises focus on shoulder stretching, chest expansion exercises enhance thoracic activity), forming a "dynamic increase - decrease" exercise rhythm curve.

● Relationship Between Melodic Rhythm and Movement

a) Upper limb exercises (1 = G): The melody frequently uses combinations of eighth and sixteenth notes (e.g., 3.5 656i | 53 5 6 | 323 5632 | 16 1 .). This dense rhythmic pattern adapts to rapid arm swings and stretching movements of the upper limbs, driving the limbs to produce short, forceful movement trajectories through rhythm, which aligns with the physiological characteristics of flexible upper limb joint movement.

b) Neck exercises (1 = G): The rhythm is relatively slow (e.g., 302 3532 | 112 3235 | 232 6123 | 16 1 .), dominated by quarter notes and dotted notes. It adapts to slow, controlled neck rotations and lateral tilts, avoiding neck injuries caused by overly fast rhythms, reflecting the design logic of "exercise safety and rhythmic adaptability."

c) Jumping exercises (1 = F or G): A large number of syncopations and dotted notes appear (e.g., 6.5 61 | 2 16 5 | 65 31 | 653 2 | 12 35 | 32 2 |). This irregular rhythmic pattern stimulates neural control precision over limbs, matching the explosive force of jumping movements and dynamic changes between instant téngkōng(leaping) and landing, enhancing the rhythm and fun of exercise.

(3) Melodic Development and Auditory Guidance

● Theme Continuity and Variation

The core motif of the sheet music melody (e.g., 2 5 | 6 13 | 2 —2 — 2 — 2 — in the opening tune) undergoes variations in subsequent segmented exercises through pitch transposition and rhythmic deformation. For example, the upper limb exercise melody (3.5 656i ...) and the opening tune motif (2 5 | 6 13 ...) share similar interval structures (both containing fifth + second leaps) but differ in pitch and rhythmic density. This maintains auditory memory coherence while avoiding melodic monotony, guiding exercisers to sustain attention and enhance participation.

● Mode and Tonality Application

Multiple mode transpositions are involved (e.g., G major, D major, C major, F major), with transpositions linked to exercise intensity and limb movement range:

- D major (marching tune): Bright tonality, suitable as background melody for the preparatory stage, stimulating exercise enthusiasm;

- C major (chest expansion, body rotation exercises): Moderate range, fitting mid-intensity movements like thoracic expansion and body twists, providing stable auditory support;

- F major (jumping exercises): Rich bass register and agile treble register, adapting to height changes during jumps, using modal range characteristics to strengthen the spatial sense of movement;

- G major (breathing exercise): The final segment, with the music slowing and softening. It incorporates the rhythm of Qigong breathing from Chinese martial arts, serving as the stretching phase of the exercise.

The sheet music of Fengyang Flower Drum Work-break Exercises integrates in-depth implantation of folk music materials, precise matching of physiological exercise rhythms, and design of melodic development and auditory guidance, achieving a fusion of "cultural inheritance - exercise science - artistic aesthetics." It provides a practical model of "modern transformation of traditional music" for Work-break Exercises music creation, retaining folk art genes while meeting the physical and mental needs of modern workplace groups for fragmented exercise. It thus holds dual value in work-out promotion and musical culture inheritance.

3) Dance Analysis of the Third Set of Flower Drum Fitness Exercises

The third set of Fengyang Flower Drum Fitness Exercises is an extended creation based on the first two sets (with "lively" and "gentle" styles) in the context of intangible cultural heritage inheritance and innovation, centered on "national popularity." Its compilation has passed adaptability tests with multiple groups (including children, adults, the elderly, and people with varying exercise backgrounds). Through repeated adjustments to movement design, it achieved the universal goal of "mastery achievable by anyone who can walk" (interview with Xiao Qinghong). It both inherits the intangible cultural heritage genes of Fengyang Flower Drum and meets the physiological needs of public fitness, gaining professional recognition from Beijing Sport University. It embodies the dual logic of "modern transformation of traditional art" and "practical integration of exercise science."

As a dance form of living intangible cultural heritage transformation, it takes Fengyang Flower Drum (a national-level intangible cultural heritage) as its core cultural gene, integrating the needs of "functional body training" in work-outs to construct a three-dimensional dance model fusing "Fengyang Flower Drum intangible cultural heritage - sports activities - daily life." From the perspective of dance taxonomy, it combines the reconstruction of traditional dance elements (retaining flower drum movement patterns) with modern group calisthenics arrangement logic (emphasizing neat formations and movement standardization), representing a typical practice of "contemporary translation of traditional dance resources."

(1) Core Characteristics of the Dance Movement System

● Functionality and Uniqueness of Movement Design

Movement arrangement centers on "full-body exercise + precise stretching," breaking away from the rhythmic pattern of traditional radio calisthenics (rejecting mechanical counting like "12345678" and adhering to the rhythm of "1234 with one tap"). Through "striking-pulling back" movement trajectories (e.g., the pulling back action after striking with the main stick), it specifically stretches back muscles. This design differs from superficial movements in conventional fitness exercises, strengthens training value for specific muscle groups, and reflects the "functional integration of traditional movement forms with modern fitness needs."

● Retention and Innovation of Traditional Genes

Dance movements are deeply anchored in the essential characteristics of Fengyang Flower Drum:

- Core rhythm: Strictly following the iconic feature of Fengyang Flower Drum ("strong beat on the left foot"), all movements initiate with the left foot as the fulcrum, maintaining the traditional rhythmic logic of "left foot dominance - right foot coordination" in rhythms like "1234, 5678."

- Movement forms: Retaining classic movements such as "Dan feng chao yang" (Red Phoenix Facing the Sun) (simulating a phoenix's head with the arms and its tail with hip lifts to construct visual symbols of "phoenix imagery"). It transforms the traditional "circular movement trajectory" (spatial path of drum strikes) into full-body movement scheduling, permeating the aesthetic trait of "roundness and harmony" in modern fitness movements like chest expansion and arm swings.

- Skill simplification: While retaining core "striking-swinging" movements, it eliminates high-difficulty techniques (e.g., traditional "drum tossing" and "drum spinning"), using repetitive and symmetrical actions (e.g., rhythmic striking in "11223") to lower the learning threshold, achieving "popular translation of intangible cultural heritage symbols."

- Design for Universality and Adaptability

The movement system follows the principle of "universal adaptation": ranges are controlled within "walkable" limits, rhythms align with human exercise physiological patterns (avoiding excessively fast or complex variations). Verified for safety and feasibility through multi-group tests (children, adults, the elderly), it ultimately forms an age- and fitness-level inclusive movement paradigm, breaking down barriers between traditional art performances and modern fitness scenarios.

(2) Section-by-Section Dance Movement Analysis

- Section 1: Preparation Phase - Marching in Place (Cultural Awakening and Body Warm-up)

Movement meaning: Centered on "marching in place + natural swinging of drumsticks," it replicates the dynamic characteristics of Fengyang Flower Drum's "xing lu gu" (road drum) (basic gait of traditional flower drum artists performing in street processions). Through repetitive low-intensity movement, it activates lower limb muscles and cardiopulmonary function to achieve "body awakening." The "natural left-right alternation" of drumstick swinging corresponds to the holding logic of the flower drum's "double-strip drum," completing the "initial implantation of cultural symbols."

Rhythm adaptation: The music adopts the traditional "recitative rhythm" of Fengyang Flower Drum (e.g., the (tuo qiang, prolonged tone) of "ai — hai you" transformed into a marching rhythm). In 4/4 time, "left foot strikes strongly on the beat, right foot swings the drumstick lightly," creating a "strong-weak" breathing rhythm between body rhythm and musical melody, establishing a baseline rhythm awareness for subsequent dance movements.

- Section 2: Upper Limb Exercises (Functional Expansion of Traditional Drumming Movements)

Movement deconstruction:

The starting posture inherits "feng zhan chi" (phoenix spreading wings): feet

shoulder-width apart, drumsticks in front of the body in a "feng tou gao ang" (phoenix head held high) shape (arms slightly bending, drum surface facing forward); of harmonic color, motionless melodies, and "avoidance of musical form". Other definitions (and hackneyed teaching practices) insist that impressionist music is defined by its use of pentatonic, whole-tone, octatonic scales, and harmonic alterations of ninth chords. Even brief analysis of a handful of Debussy's own pieces, or comparison with any of his counterparts from Ravel to Griffes, Boulanger to Albeniz, will quickly show that the musical devices are too varied to be pinned down to a few theoretical uses.



Figure 28:Fengyang Flower Drum Work-break Exercises(2.1)

The movement incorporates "feng bai liu" (phoenix swaying like a willow) ("rao hua ji gu" [flower-circling drumming] and "kuo xiong zhan bi" [chest-expanding and arm-spreading]): In beats 1-2, "double drumsticks circle forward to strike the drum" (retaining the spatial trajectory of the flower drum's "8-character flower circling").



Figure 29: Fengyang Flower Drum Work-break Exercises(2.2)

Beats 3-4: "Arms abducted to the side and then vibrated backward" (intensifying training for the deltoid and pectoralis major muscles.



Figure 30: Fengyang Flower Drum Work-break Exercises(2.3)

Cultural translation: The traditional "pleasing performance movement" feng bai liu (phoenix swaying like a willow)—where "rao hua ji gu" (flower-circling drumming) served to attract audiences—is transformed into a "fitness training movement." Through the transformation of movement trajectory from planar to three-dimensional (expanding from small-scale flower-circling in front of the chest to large-arc full-arm movement), it retains cultural recognizability while enhancing exercise efficiency.

● Section 3: Neck Exercises (Integration of Flower Drum "Fengqi Bu" and Neck Relaxation)

Movement logic:

The basic gait adopts Fengyang Flower Drum's "fengqi bu" (phoenix starting step) – initiating with the left foot, with the sole pushing off the ground to create slight body undulations. This "elastic gait" not only inherits the dynamic characteristics of the flower drum ("chan, dian, niu" [trembling, bouncing, twisting]) but also activates deep neck stabilizing muscles through vertical displacement of the body's center of gravity;

Neck movements are designed as "left-right lateral tilting + forward-backward flexion-extension," with drumsticks forming a "wavelike trajectory" beside the body as the neck moves, simulating the visual imagery of the flower drum's "feng huang bai wei" (phoenix swinging its tail). This achieves triple coupling of "cultural imagery – physical movement – functional training."



Figure 31:Fengyang Flower Drum Work-break Exercises(3.1)

Biomechanical value: The "micro-vibrations" generated by left-right gait are transmitted to the neck through the spine, and when combined with active stretching, effectively alleviate neck muscle stiffness caused by prolonged sitting, reflecting "the exploration of modern health value in traditional rhythms."

● Section 4: Chest Expansion Exercises (Modern Reconstruction of Flower Drum "Niu shen Ji gu" [Twisting Body to Drum])

Movement prototype: Extracts the "niu shen zhan bi" (twisting body and spreading arms) movement from the "dui gu" (drum duet) in the xiao chang zi of Fengyang Flower Drum (an interactive movement between male and female dancers), transforming it into a compound "chest expansion + body rotation" movement in group calisthenics.



Figure 32: Fengyang Flower Drum Work-break Exercises(4.1)

Spatial dimension: Expands the traditional "face-to-face body twisting between two people" to "collective tong xiang zhuan ti" (same-direction rotation), maintaining movement uniformity while intensifying training for spinal rotational muscles;



Figure 33: Fengyang Flower Drum Work-break Exercises(4.2)

Experts from Beijing Sport University planned to modify this leg-stretching movement, but Teacher Xiao Qinghong strongly insisted on retaining it. Every movement she designed is scientifically targeted at fitness training for specific body parts. (from Interview with Xiao Qinghong)

Force control: The drumming movement is adjusted from the traditional "cui jin" (spurt force, pursuing sound effects) to "chen jin" (sinking force, slow muscle contraction), making the "eccentric-concentric contraction" of chest expansion exercises more scientifically sound for training, aligning with the "safe and efficient" design principle of work-break exercises.

- Section 5: Torso Rotation Exercises (Physical Practice of Flower Drum's "Circular Space Concept")

Presentation of cultural spatial concept: Replicates Fengyang Flower Drum's "circular culture" (a projection of the "tian yuan di fang" [heaven is round, earth is square] cosmology in Huaihe River basin culture) through "body circling + drumsticks drawing circles." The formation adopts a "concentric circle" stance, with each person completing a 360° rotation around their own center. The trajectory of the drumsticks forms continuous circles on the horizontal plane, constructing a spatial narrative of "individual small circles - collective large circle."



Figure 34: Fengyang Flower Drum Work-break Exercises (5.1)

Kinematic advantages: Rotational movements engage the waist, abdomen, back, and shoulder and arm muscles. The "circle-drawing" movement of the drumsticks forces the arms to complete "full-range joint activities," effectively improving shoulder joint flexibility and core control, achieving "cultural symbols carrying functional training goals."

● Section 6: Lower Limb Exercises (Functional Upgrade of Flower Drum "Tiaobu" [Jump Step])

Extraction of traditional elements: Based on Fengyang Flower Drum's "tiaobu" (left foot pushing off to jump, right foot kicking forward), retaining the cultural characteristic of "initiating with the left foot."



Figure 35:Fengyang Flower Drum Work-break Exercises(6.1)

Modern fitness modifications: Incorporates "high knee jumps" to elevate heart rate into the aerobic training zone;



Figure 36:Fengyang Flower Drum Work-break Exercises(6.2)

Drumsticks swing up and down in the coronal plane with lower limb movements, simulating the movement pattern of flower drum's "da bian gu" (bitting the side of drum), enabling simultaneous training of lower limb explosive force and upper limb coordination, conforming to the principle of "maximizing compound movement efficiency."

- Section 7: Full-Body Exercises (Integrated Presentation of Flower Drum Movement System)

Logic of movement integration: Integrates core movements from previous sections (upper limb flower-circling, neck lateral tilting, chest expansion with rotation, lower limb jumping), constructing a movement chain "from bottom to top, from parts to whole." For example, beats 1-2 involve "lower limb jumping + upper limb flower-circling," and beats 3-4 involve "chest expansion with rotation + neck backward flexion," achieving coordinated activation of full-body muscles.



Figure 37:Fengyang Flower Drum Work-break Exercises(7.1)

Cultural narrativity: Through movement combinations, the moment simulates the evolution of cultural scenarios in Fengyang Flower Drum– from street performances (marching) to stage duets (chest expansion with rotation) to festival celebrations (jumping)—making physical movement a "dynamic narrative carrier of cultural memory."

- Section 8: Jumping Exercises (Integration of Flower Drum "da tiao bu" [Big-Jump Step] and Modern Aerobics)

Activation of traditional movements: Employs Fengyang Flower Drum's "da tiao bu" (both feet pushing off to leap forward with the body airborne) and the "pi qiu hua" (The performer grips the drumstick with their right hand and traces a circular arc in the upper right quadrant, executing a motion as smooth and aesthetically rounded as that of a bouncing sphere.) single-strip drumming technique, retaining the traditional aesthetic of "kong zhong zi ti ning qing" (twisted airborne posture, with the body twisting slightly in the air to simulate a phoenix taking flight).



Figure 38:Fengyang Flower Drum Work-break Exercises(8.1)

Modern modifications:

Reduces airborne height to enhance safety, adapting to the "non-professional participation" attribute of work-break exercises;

Incorporates aerobics "jumping jack" elements, combining horizontal displacement with vertical jumping to strengthen cardiopulmonary function and lower limb explosive force, achieving the transformation from "traditionally aesthetic jumping to modern functional jumping."

- Section 9: Finishing Exercises (Combination of Flower Drum "Shoushi" [Closing Posture] and Modern Stretching)

Cultural closing ritual: Replicates the "shou shi" of Fengyang Flower Drum performances (feet together, drumsticks retracted to the front of the body in a static pose), constructing a cultural closed loop of "beginning and ending with ritual," reinforcing the integrity of cultural memory.



Figure 39:Fengyang Flower Drum Work-break Exercises Exercise(9.1)

Scientific stretching design: On the basis of static poses, incorporates slow stretching movements for the shoulders, neck, and waist, such as "drumsticks stretching backward to stretch the biceps" and "body rotation to stretch lateral spinal muscles," endowing post-exercise muscle relaxation with both "cultural ritual sense" and "scientific yun dong kang fu" (exercise rehabilitation).

- Section 10: Deep Breathing Segment (Integration of Traditional Breathing Methods and Modern Relaxation Techniques)

Origin of breathing culture: Draws on Fengyang Flower Drum' s "qi chen dan tian" (qi sinking to the dantian) singing breathing method, guiding participants to "inhale through the nose, exhale through the mouth, deeply and evenly," regulating the autonomic nervous system to achieve physical and mental relaxation after exercise.

Modern physiological value: By controlling breathing frequency (approximately 6-8 times per minute), it lowers heart rate and blood pressure, completing the transition from "exercise stress state" to "daily calm state," embodying a cross-temporal dialogue between "traditional health-preserving wisdom and modern exercise rehabilitation."

CHAPTER 4

Analysis

Inheritance Practice and Modern Transformation Path of Fengyang Flower Drum —
A Music and Dance Studies Interpretation Based on Xiao Qinghong's Inheritance
Concept

4.1 Core Dimensions of Xiao Qinghong's Inheritance Concept and Practice

As a representative inheritor of Fengyang Flower Drum, Xiao Qinghong's inheritance practice has constructed a system with both traditional roots and contemporary adaptability, whose core can be condensed into a "three-dimensional integration" inheritance framework: preserving the soul with music ,conveying meaning with movements , and collaborating with costumes/props. These three dimensions support each other, jointly forming the core logic of the living inheritance of Fengyang Flower Drum.

4.1.1 Music Preserving the Soul: Adherence to Cultural Genes with Drumbeats as the Core

Teacher Xiao has always regarded "gudian (drumbeats)" as the "soul" of Fengyang Flower Drum, emphasizing that "the essence of Fengyang Flower Drum lies in beating", and requiring inheritors to master the core rhythm of drumbeats (as mentioned in Xiao Qinghong's interview: "Beginners and inheritors must be able to play the drum; otherwise, they are just using the drum as a prop"). This concept directly points to the core position of music in intangible cultural heritage inheritance —drumbeats are not only a carrier of rhythm but also alconic cultural symbol distinguishing it from other art forms from the pure hand-beaten five-stroke waist drum in the Ming Dynasty to the 20-30 second drumbeat showcase in modern times, drumbeats have always been the core assessment critierin for skill inheritance. Additionally, the struggle spirit of flower drum artists is also the soul of flower drum.

Meanwhile, Teacher Xiao emphasizes that "Fengyang Flower Drum and folk songs are twins", and their symbiotic relationship constitutes another dimension of music preserving the soul. The performance form from early "focusing on storytelling and singing" to contemporary square dances integrating folk song elements all reflect the inheritance concept of "music and songs sharing the same origin" — music is not only accompaniment but also a language symbol carrying Fengyang dialect and folk

memory (such as the use of folk tunes in chun feng chui lv hua gu xiang (Spring Breeze Greens the hometown of Flower Drums)).

4.1.2 Movements Conveying Meaning: Innovation in Body Vocabulary Derived from Life

In terms of movement inheritance, Xiao Qinghong adheres to the principle of "taking from life and using in life", and her movement system has distinct characteristics of "extraction from daily life". From the simple beating movements of the Ming Dynasty waist drum to the creation of "feng" (phoenix)-themed movements such as "dan feng chao yang (red phoenix facing the sun)" and "zhan chi fen fei (spreading wings and flying vigorously)" in contemporary "Fengyang Flower Drum's Dance Hometown", the evolution logic of movement vocabulary can be seen: taking Fengyang regional life scenes (such as labor on the banks of the Huaihe River and folk activities) as prototypes, and forming replicable body symbols through artistic refinement. This "movement shaping" is not arbitrary innovation but follows the premise of "upholding correctness"—all new movements must contain traditional core elements (such as classic vocabulary like "chan xi(knee trembling)" and "niu yao (waist twisting)"), ensuring that "changes never deviate from the origin" (as emphasized in Xiao Qinghong's interview: "It is not called Fengyang Flower Drum if it deviates from the essence of folk art").

4.1.3 Collaboration of Costumes and Props: Skill Inheritance with Drums and Drumsticks as Carriers

As material carriers of skill inheritance, props are given a key position in Teacher Xiao's practice. She emphasizes that "the drumsticks of Fengyang Flower Drum are made of bamboo roots and can be bent", a detail reflecting the deep binding of props and skills: the material and length of drumsticks directly affect the strength and rhythm of drumming, while the structural evolution from "waist drum to hand-held drum" (from the Ming Dynasty waist drum to the modern handle drum) is essentially a functional transformation of props to adapt to performance scenes (from begging tools to stage art).

Teacher Xiao's requirement that "programs must include separate drumbeat showcase segments" essentially solidifies the skill tradition through the usage norms of props (drumming posture, drumbeat rhythm), making props "visible inheritance" — even if movements and music evolve with the times, the core functions and usage logic of props remain stable, ensuring the traceability of skills.

4.1.4 Inheritance Path: Intergenerational Circulation and the Educational Concept of "Starting from Children"

Teacher Xiao's inheritance practice has formed a living chain of "three-generation circulation": she learned from older artists, then taught inheritors aged 19 and in their 30s, who in turn cultivate a new generation of students, realizing the intergenerational continuity of "inheritors — students — students's student". The core support of this circulation is the educational concept of "intangible cultural heritage starting from children" — decomposing intangible cultural heritage projects such as Fengyang Flower Drum, folk songs, and Flower Drums into different schools (Experimental Primary School, Guantang School, etc.), attempting to build early cultural identity through "ear and eye immersion".

Meanwhile, she proposes the "five abilities" standard (abilities to speak, sing, dance, compile, and teach) and the requirement of "dedication spirit" for inheritors' qualities, breaking through the limitation of mere skill imitation in traditional master-apprentice systems, and emphasizing the ability to "teach" (decomposing skills into teachable steps) and the creativity to "compile" (adapting to modern scenes such as square dances), upgrading inheritance from "individual skill transmission" to "group cultural reproduction".

4.2 Future Practice Directions for Fengyang Flower Drum Inheritance

Based on Xiao Qinghong's practical experience and dilemmas (mentioning in the interview that campus promotion is "gradually developing"), future inheritance needs to build a long-term mechanism from three aspects: institutional guarantee, inheritor training, and communication scenarios.

4.2.1 Constructing a Collaborative Inheritance Ecosystem of "Policy—School — Society"

To address the issue of interrupted campus inheritance, it is necessary to break through the limitation of "single proposal" and establish a systematic support mechanism: incorporating intangible cultural heritage courses into the local education supervision system (such as setting class hour standards and teacher assessment indicators) to avoid short-term effects of "satisfying the county magistrate but being unsustainable"; linking community cultural stations and children's palaces to build a connection chain of "school after-school services + community interest classes", extending "starting from children" from classrooms to life scenarios.

4.2.2 Strengthening the Cultivation of Inheritors' "Teaching Transformation Ability"

Xiao Qinghong mentions that "many inheritors can dance but they cannot teach", reflecting the bottleneck of "externalizing tacit knowledge" in traditional skill inheritance. It is necessary to improve their teaching ability through special training in "inheritor research programs": decomposing drumbeat rhythms into a stepped curriculum of "strong-weak beat practice—compound rhythm combination—improvisation"; transforming movement vocabulary into an explanation logic of "life

prototype—movement symbol—stage presentation", turning "inexplicable" skills into operable teaching modules.

4.2.3 Expanding the Scenario Adaptability of "Tradition — Modernity"

Teacher Xiao's adaptation of Fengyang Flower Drum into square dances and integration into international performances proves that intangible cultural heritage needs to adapt to multiple scenarios. In the future, it can be further expanded: on the premise of retaining the core of "drumbeat showcase", developing "campus versions" suitable for teenagers (simplifying movement difficulty while retaining drumbeat teaching) and "community versions" suitable for fitness (strengthening physical rhythm while weakening the threshold of storytelling and singing); using digital technologies (such as promotion in New York's Times Square and dissemination on short video platforms) to build a communication matrix of "offline performances + online teaching", breaking the regional limitations of inheritance.

4.3 Inheritance Concepts of Music and Dance Workers

Xiao Qinghong' s practice provides a reference inheritance paradigm for music and dance workers, with core concepts including:

4.3.1 Adhering to the Essence of "Intangible Cultural Heritage Inheritance" with People at the Core

The core of intangible cultural heritage inheritance is the inheritance of "people", not the mechanical replication of skills. Like Teacher Xiao, it is necessary to attach importance to emotional identity and cultural consciousness between generations (such as "students' students continuing inheritance") rather than simply pursuing skill standardization. Music and dance workers should go deep into the field, record inheritors' personalized interpretations of skills (such as Teacher Xiao's creation of "feng" (phoenix) imagery in movements), and retain the "humanistic warmth" of intangible cultural heritage.

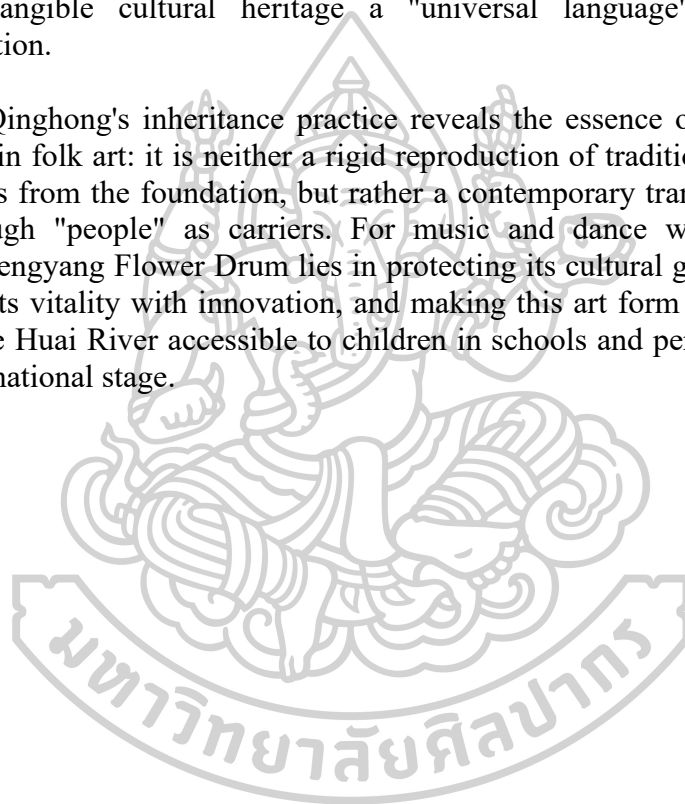
4.3.2 Upholding the Dialectical Thinking of "Tradition and Innovating"

Teacher Xiao's concept of "innovating on the basis of tradition" reveals the key to the survival of intangible cultural heritage: "correctness" refers to the essential regulations of folk art intangible cultural heritage (such as the storytelling and singing core of Fengyang Flower Drum), core symbols (drumbeats, folk songs), and spiritual core (struggling spirit); "innovation" refers to the adaptive transformation of forms (such as adding dance and square dance choreography). Music and dance workers should avoid "innovating for the sake of innovation" and always use "whether core elements are retained" as the judgment criteria in adaptation.

4.3.3 Practicing the Mission of "Multidimensional Communication"

From Xiao Qinghong's costumes for performing in Italy and the United States to her daughter's displays in Vienna and New York, it can be seen that international communication activates the vitality of intangible cultural heritage. Music and dance workers should actively construct a communication path of "rooted locally — international dialogue in order to": deeply cultivate campus and community inheritance locally to strengthen cultural foundations; highlight highly recognizable symbols such as "drumbeats" and "Chinese red" in international communication, making intangible cultural heritage a "universal language" for cross-cultural communication.

Xiao Qinghong's inheritance practice reveals the essence of intangible cultural inheritance in folk art: it is neither a rigid reproduction of tradition nor an innovation that deviates from the foundation, but rather a contemporary transmission of cultural genes through "people" as carriers. For music and dance workers, the core of inheriting Fengyang Flower Drum lies in protecting its cultural genes with reverence, expanding its vitality with innovation, and making this art form originating from the banks of the Huai River accessible to children in schools and perceived by the world on the international stage.



CHAPTER 5

Discussion and Conclusion

5.1 Discussion

5.1.1 Deepening understanding of Inheritance and Innovation

This study reveals the inheritance and innovation of intangible cultural heritage in modern fitness and the context of music and dance through in-depth analysis of Xiao Qinghong and her three sets of Fengyang Flower Drum fitness exercises (dances). Research has shown that by combining the dynamic rhythm, technical methods, and symbolic expressions of traditional Fengyang Flower Drum with modern fitness concepts, Xiao Qinghong not only preserves the essence of traditional art, but also endows it with new contemporary connotations. This innovation is not simply a formal transformation, but a systematic reconstruction from multiple dimensions such as music, dance itself, dynamic rhythm deconstruction, and stage presentation, reflecting the theoretical logic of "dynamic inheritance of intangible cultural heritage".

At the music level, a detailed analysis was conducted on the application of traditional music elements of Fengyang Flower Drum in modern fitness exercises. The core rhythm of Flower Drum's drum beats (dong dong ba) and other patterns were cleverly transformed into rhythm, the designs are suitable for fitness exercises, retaining traditional charm while meeting the rhythmic needs of modern fitness. The deep integration of music and dance not only enhances the artistic quality of fitness aerobics dance, but also strengthens its cultural identity. Art originates from life and transcends it. This makes traditional art more approachable to life, integrated into it, and also has an impact on daily life (helping us stay fit and healthy).

At the dance level, research has shown that Xiao Qinghong extracted classic movements from traditional dance (such as "dan feng chao yang") and combined them with modern fitness science principles to design fitness movements that are both traditional and ergonomic. This action design not only retains the cultural genes of traditional dance, but also enhances fitness effects through scientific choreography, achieving a perfect integration of tradition and modernity.

5.1.2 Further exploration of academic value

This study has made significant contributions in filling the existing literature gap. By systematically sorting out the historical context and artistic characteristics of Fengyang Flower Drum, this study not only enriches the theoretical system of intangible cultural heritage inheritance and development, but also provides a new research perspective for the fields of music and dance. Especially Xiao Qinghong's theoretical refinement of "dynamic inheritance of intangible cultural heritage" provides valuable academic reference for the modern transformation of intangible cultural heritage. This is a blank that has not been studied before.

In addition, this study constructs a multidimensional analysis framework to explore in depth the specific application paths of traditional art elements in modern fitness dance, revealing the inherent connections between tradition and modernity in music, dance, rhythm, and other aspects. This analytical framework is not only applicable to the study of Fengyang Flower Drum, but also provides methodological support for the modern transformation of other intangible cultural heritage. (As pointed out in Chapter 2, the dissemination of China's intangible cultural heritage in modern times is advancing with the times).

5.1.3 Extensive expansion of practical significance

From a practical perspective, the results of this study have important guiding significance for promoting the dynamic inheritance and creative transformation of intangible cultural heritage. The widespread promotion of Fengyang Flower Drum Fitness Exercise (Dance) not only promotes the popularization and dissemination of traditional culture, but also enhances public awareness and recognition of intangible cultural heritage through fitness as a modern way of life. This innovative way of inheritance not only enriches the spiritual and cultural life of the people, but also explores new paths for the sustainable development of intangible cultural heritage.

At the same time, the "trinity" inheritance framework proposed in this study (music soul preservation, action transmission, and coordination of clothing and props) provides specific operational guidelines for the inheritance practice of intangible cultural heritage. By strengthening the core position of music, emphasizing the innovation and life oriented extraction of movements, and coordinating clothing and props, the organic integration and dynamic presentation of traditional art elements in modern fitness exercises have been achieved..

5.2 Conclusion

5.2.1 Academic contribution

This study has made significant contributions at the academic level. Firstly, by systematically reviewing the historical context and artistic features of Fengyang Flower Drum, the gap in existing literature on Fengyang Flower Drum fitness exercises (dance) has been filled. Secondly, this study constructed a multidimensional analysis framework and delved into the inheritance and innovation mechanisms of

traditional art elements in the context of modern fitness, providing theoretical support and practical guidance for the modern transformation of intangible cultural heritage. Finally, the "trinity" inheritance framework proposed by this study (the preservation of the musical essence; the meaningfulness of movements; the collaboration of costumes and props; and the inheritance pathways, with a particular focus on educational, beginning with children.) provides new research perspectives and methodological enlightenment for the field of music and dance.

5.2.2 Practical significance

At the practical level, the results of this research have broad application value. The promotion and popularization of Fengyang Flower Drum Fitness Exercises (Dance) not only promotes the inheritance and development of traditional culture, but also enhances public health awareness and cultural confidence through fitness as a modern way of life. At the same time, the inheritance framework and practical path proposed in this study provide valuable experience and models for the modern transformation of other intangible cultural heritage, which can help promote the creative transformation and innovative development of excellent traditional Chinese culture.

5.2.3 Future Prospects

Looking ahead to the future, the inheritance and development of intangible cultural heritage still face many challenges and opportunities.

On the one hand, with the rapid development of society and the rapid advancement of technology, the environment for the inheritance of traditional culture has undergone profound changes. How to explore more effective inheritance paths and models in the context of the new era has become an urgent problem to be solved.

On the other hand, with the increasing diversification and individualization of public cultural demands, the inheritance and development of intangible cultural heritage also require continuous innovation and adjustment to meet the growing spiritual and cultural needs of the people.

Therefore, future research should continue to deepen the understanding and exploration of the inheritance mechanism of intangible cultural heritage, it should focus on the close integration of theory and practice in order to promote the creative transformation and innovative development of traditional culture.

At the same time, interdisciplinary cooperation and exchange should be strengthened, and advanced concepts and technological means from other fields should be learnt to inject new vitality and momentum into the inheritance and development of intangible cultural heritage.

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Appendix (1)

Feng Wu Gu Xiang

Fengyang HuaGu (2)

Yurun Xia

The musical score is for a piece titled "Fengyang HuaGu (2)" by Yurun Xia. It is written in 2/4 time and has a key signature of one sharp (F#). The score is presented in six systems, each containing a treble and bass staff. The first system contains measures 1 through 6. The second system contains measures 7 through 15. The third system contains measures 16 through 23. The fourth system contains measures 24 through 30. The fifth system contains measures 31 through 37. The sixth system contains measures 38 through 44. The bass staff is mostly empty, indicating it is a single-melody piece.





Appendix (2)

Feng Wu Gu Xiang (Composer's Manuscript)

12G 欢快
2/4

凤阳花鼓健身舞
(民舞)

1. 2 35

5.6 32 | 1.6 1 | 5555 11 | 5555 10 | 5.6 32 | 1.6 1 |

2321 62 | 1 1 0 |

~~5555 11 | 02 10 | 51 51 | 62 11 1 1 1 1 | 1 -~~

53 23 | 5. 6 | 35 61 | 5 - | 5 5 1 | 653 |

25 32 | 1 - | 1 1 6 | 556 53 | 221 23 | 5 - |

5 5 1 | 6 53 | 25 32 | 1 - | 53 5 | 113 35 |

232 | 62 | 1 - | 5.6 32 | 1.6 1 | ~~1.6 1~~

5555 11 | 55 10 | ~~5555 11 | 02 10~~ | 51 51 | 62 116 |

(55)

1 1 2 | 1 - | 553 2123 | 553 5356 | 3535 6561 | 5653 50 |

555 51 | 661 6165 | 5655 2532 | 1216 10 | 111 16 | 556 53 |

2321 2123 | 5653 50 | 555 51 | 661 6165 | 5653 2532 | 1216 10 |

~~5555 11 | 55 10 | 5555 11 | 02 10 | 51 51 | 62 116 |~~

4/4

1 1 2 | 1 - | 5.3 2123 | 53 5-6 | 3535 6561 | 53 5 - - |

①

$\underline{53} \underline{56} \underline{56} | \dot{1} \cdot 2 \underline{653} | 2 \underline{1} \underline{25} \underline{53} \underline{32} | 32 \text{ --- } \left\{ \begin{array}{l} 0 \ 0 \ 5 \cdot 6 \\ 5 \cdot 6 \ 32 \end{array} \right\} \left\{ \begin{array}{l} 3 \cdot 3 \ 1 \cdot 6 \\ 1 \cdot 6 \ 1 \cdot - \end{array} \right\}$

$\left\{ \begin{array}{l} 1 - \underline{56} \underline{6} \ 3 \underline{32} \ 1 \underline{23} \\ \underline{56} \dot{1} \underline{65} \underline{32} \end{array} \right\} \left\{ \begin{array}{l} 12 \underline{16} \ 1 - \\ \underline{53} \underline{56} \underline{56} \end{array} \right\} | \dot{1} \cdot 2 \underline{653} | 2 \underline{1} \underline{25} \underline{53} \underline{32} | 32 \text{ --- } \left\{ \begin{array}{l} 0 \ 0 \ 5 \cdot 6 \\ 5 \cdot 6 \ 32 \end{array} \right\} \left\{ \begin{array}{l} 3 \cdot 3 \ 1 \cdot 6 \\ 1 \cdot 6 \ 1 \cdot - \end{array} \right\}$

$\frac{3}{4}$ ~~1-1~~

注意高8度 建议这下面这一小段，
力度加强，形成对比

$\dot{1} : \overset{?}{5} \overset{?}{5} \quad | \underline{656\dot{1}} \underline{50} \quad | \underline{35} \underline{6\dot{1}} \quad | \underline{5653} \underline{50} \quad | \overset{?}{5} \overset{?}{5} \quad | \underline{656\dot{1}} \underline{50} \quad |$

$\underline{25} \underline{32} \quad | \underline{12} \underline{16} \underline{5} \quad | \quad \overset{?}{\dot{1}} \quad \overset{?}{\dot{1}} \quad | \underline{2\dot{1}23} \underline{10} \quad | \underline{3\cdot5} \underline{6\dot{1}} \quad | \underline{566} \underline{50} \quad |$

$\underline{23} \underline{5\dot{1}} \quad | \underline{66\dot{1}} \underline{53} \quad | \underline{25} \underline{3532} \quad | \underline{10} \quad | \text{---} \underline{23} \quad | \underline{176} \underline{5-} \quad |$

$\underline{3\cdot5} \underline{656\dot{1}} \quad | \underline{5-} \text{---} \quad | \underline{55-} \dot{1} \quad | \underline{6\cdot1} \underline{653} \quad | \underline{2\cdot5} \underline{176} \quad | \underline{5-} \text{---} \quad |$

$\text{---} \underline{23} \quad | \quad \underline{76} \underline{5-} \dot{1} \quad | \underline{3\cdot5} \underline{656\dot{1}} \quad | \underline{5-} \text{---} \quad | \underline{176} \underline{55} \quad | \underline{21} \underline{23} \underline{55} \quad |$

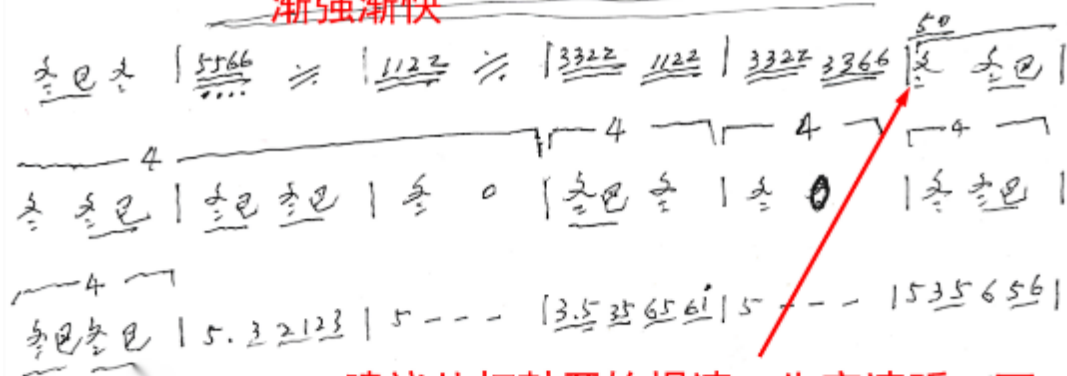
$\frac{3}{4} 1 = G$

$\underline{2\cdot5} \underline{176} \quad | \underline{5-} \text{---} \quad | \underline{5\cdot6} \underline{32} \quad | \underline{16} \quad | \underline{5555} \underline{11} \quad | \underline{5555} \underline{10} \quad |$

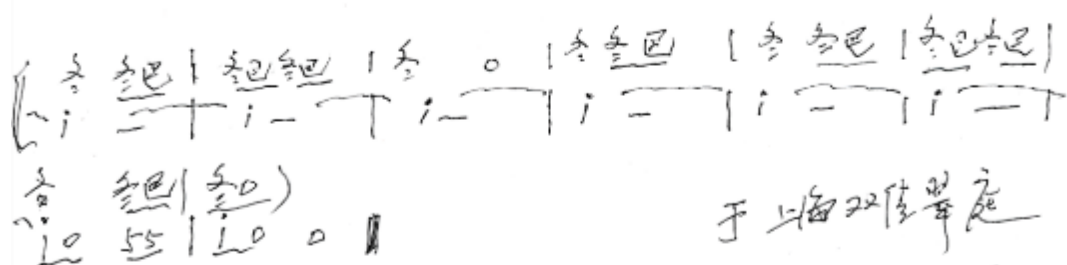
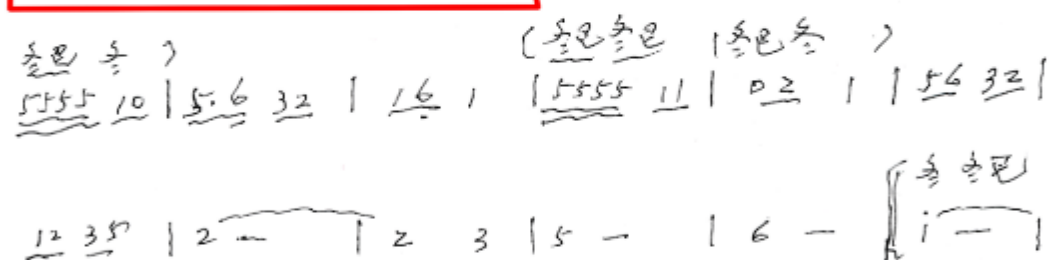
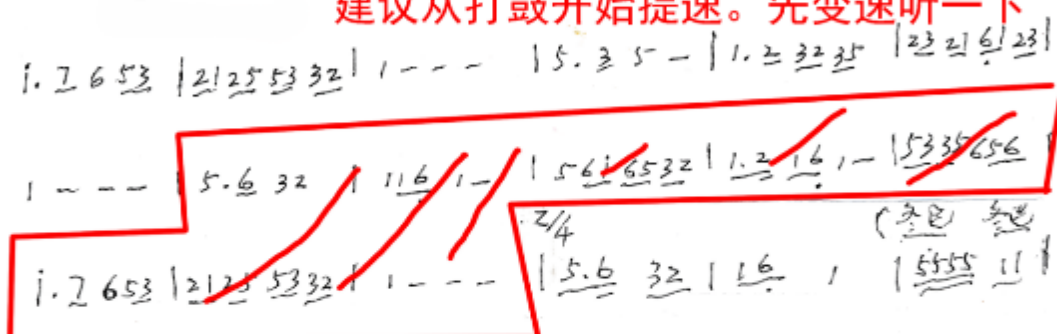
~~$\underline{56} \underline{32} \quad | \underline{16} \quad | \underline{5555} \underline{11} \quad | \underline{02} \underline{10} \quad | \underline{51} \underline{51} \quad | \underline{62} \underline{16} \quad |$~~
 ~~$\underline{1} \underline{1} \underline{2} \quad | \underline{1-} \quad | \underline{53} \underline{23} \quad | \underline{5\cdot} \underline{6} \quad | \underline{35} \underline{6\dot{1}} \quad | \underline{6-} \quad |$~~

(2)

渐强渐快



建议从打鼓开始提速。先变速听一下



于上海双塔寺

19.12.18

④

Appendix (3)

Fengyang Flower Drum Work-break Exercises

Fengyang Hua Gu(3)

Yurun Xia

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of eight staves of music, each starting with a measure number. The notation includes various rhythmic values, slurs, and dynamic markings. The score is divided into sections by measure numbers: 8, 10, 14, 17, 21, 25, and 29. The final section, starting at measure 29, includes the markings '2.neck' and 'movement'.

start

8

step

10

14

1.upper body

17

21

25

29

2.neck movement

33

37

41

45

3.chest- expending

50

54

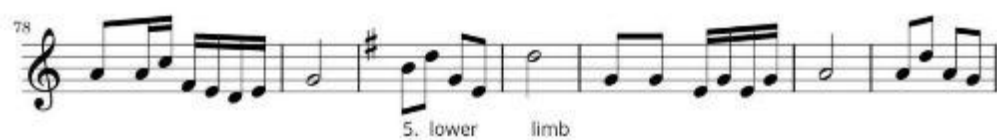
59

64

4. rotation

69

74



6. general movement



3 / 4

120

125

9.breathing

128

131

The musical score consists of four staves of music in 4/4 time. The first staff (measures 120-124) features a melodic line with eighth and sixteenth notes. The second staff (measures 125-127) begins with a half rest, followed by a melodic line. The third staff (measures 128-130) continues the melodic line. The fourth staff (measures 131-131) concludes the section with a final note and a double bar line. A text annotation '9.breathing' is placed below the second staff, indicating a breathing exercise for the 9 measures from measure 125 to 131.

Appendix (4)

Fengyang Flower Drum Work-break Exercises (Composer's
Manuscript)

凤阳花鼓工间操

(开始曲) 1=G
2 5 | 6 13 | 2 — | 2 — | 2 — | 2 — |
(凤阳花鼓工间操现在开始 踏号走)

2 0 | (学跳下舞)

(踏步曲) 1=D

5.555 | { 5.555 1532 | 1162 | 15 15 | 15 15 |

1.235 2162 | 11 10 | (第一节, 上身运动, 预备齐)

1. 上身运动
1=G

3.5 6561 | 53 5 6 | 323 5632 | 16 1. | 535 35 | 6561 5 |

323 5632 | 16 1. | 11 023 | 5.3 5 | 6165 3253 | 21 2. |

53 5 35 | 6561 5 | 323 5632 | 16 1. | (学跳下舞)

2. 颈部运动
1=G

302 3532 | 112 3235 | 232 6123 | 16 1. | 1506 32 | 1216 | 1 |

56 6532 | 1216 | 1 | 53 5 35 | 6561 5 | 323 5632 | 1 -

302 3532 | 112 3231 | 232 6123 | 1 - | 11⁰ 接下曲

3. 扩胸运动

1=C

11 61 | 4323 5 | 332 161 | 23 2. | 5 2 35 | 2316 5

661 4323 | 5 - | 11 61 | 4323 5 | 5.3 231 | 615 6

055 21 | 2123 5 | 661 4323 | 5 - | (学接下曲)

4. 伸膝运动

1=C

335 653 | 2. 5 | 3532 1261 | 2 - | 335 653 | 2. 5

3532 1261 | 2 - | 6162 10 | 4323 50 | 6162 112 | 4323 50

1.2 53 | 21 2 - | 661 4323 | 5 - | (学接下曲)

5. 下压运动

1=G

25 16 | 5 - | 11 6161 | 2 - | 25 21 | 16 1

(2)

$\underline{\underline{665}} \underline{\underline{456}} | 5 - | \underline{\underline{2.5}} \underline{\underline{45}} | \underline{\underline{6165}} 4 | \underline{\underline{3532}} \underline{\underline{123}} | 2 - |$

$\underline{\underline{2.5}} \underline{\underline{21}} | \underline{\underline{665}} \underline{\underline{456}} | 5. \underline{\underline{6}} | 5 - |$ 学接下曲

6. 合身运动

1 = ♩

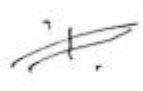
$\text{11} \underline{\underline{2.2}} \underline{\underline{565}} | \underline{\underline{32}} \underline{\underline{35}} | \underline{\underline{6.1}} \underline{\underline{22}} | \underline{\underline{16}} 5. | \underline{\underline{116}} \underline{\underline{55}} | \underline{\underline{6.1}} \underline{\underline{323}} |$

$\underline{\underline{5.1}} \underline{\underline{6532}} | -$ 学接下曲

7. 跳跃运动

1 = F (或 G)

$\underline{\underline{6.5}} \underline{\underline{61}} | \underline{\underline{216}} 5 | \underline{\underline{65}} \underline{\underline{31}} | \underline{\underline{653}} 2 | \underline{\underline{1.2}} \underline{\underline{35}} | \underline{\underline{321}} 2 |$

$\underline{\underline{6165}} \underline{\underline{3561}} | \underline{\underline{6553}} 2 | \underline{\underline{3333}} \underline{\underline{20}} | \underline{\underline{3234}} \underline{\underline{E\Delta}} |$  |

(30 32 32)
 $\underline{\underline{3322}} \underline{\underline{1122}} |$  | $\underline{\underline{6165}} \underline{\underline{3561}} | \underline{\underline{6553}} \underline{\underline{20}} |$ 学接下曲

(3)

8. 整理运动

1=C

6 11 143 | 23 5. | 565 123 | 2 — | 323 50 | 566 50 |

6143 2123 5 / 7 | 161 5332 | ¹² — | (学按下册)

9. 呼吸运动

1=C

3333 2323 | 2 — | 2222 1212 | 1 — | 6666 5656 | 5 — |

(稍慢)

20 20 | 5 — | 150 0 ||

1. 音乐素材. 全来自凤阳花鼓(民间), 请保存这一风格特点。突出旋律的美感。

2. 每段的长度, 完全按照视唱的节奏。

3. “开始曲”“踏步曲”“长段”的音乐, 按照领操的语言来确定长度。

4. 1~9套操, 最后一个“8”, 领操者不要喊, 填上下节

套操的名称即可。请参见“正间操”第④

10套的牙签。

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Appendix (6)

Interview with Qinghong Xiao

Wang, J. Y(2025,Mar.15). [Personal interview]

1. Hello, Teacher Xiao. Can you introduce your artistic career?

Qinghong Xiao: I started working there in 1983, and since I worked at the cultural center, my main focus has been on promoting mass culture. Because I was born in the courtyard of a cultural center, I was exposed to many traditional folk arts in Fengyang, such as Fengyang Flower Drum, Fengyang Folk Songs, clapper talk, Chalaji, Qianganzi, and so on. After I started working, I was fortunate to have two teachers, Mr. Lu Zhonghe and Mr. Sun Fengcheng. Teacher Sun Fengcheng is a national inheritor of intangible cultural heritage, while Teacher Lu Zhonghe is a provincial-level inheritor of intangible cultural heritage. But at that time, there was no concept of intangible cultural heritage. After that job, she received their guidance and participated in many competitions and performances. And I also went to the Hefei to study twice because there were relatively few opportunities for learning at that time. Basically, while rehearsing with the teacher, I slowly learned some techniques of creation through their words and deeds. I had neither the academic background nor your lever of education .But I worked at a cultural center after graduating from high school, all of my later academic diplomas were obtained through self-study. At that time, I just thought it was a job and didn't think too much about it. In the late 1990s and after 2000, we attached great importance to our mass cultural work, especially after the successful application of Fengyang Flower Drum for World Heritage in 2006, which became a national level heritage

project. We also had more opportunities to perform and compete outside. I have applied for a provincial-level intangible cultural heritage inheritance project from the county and city levels to the provincial level in 2018, now I am is the national provincial-level representative inheritor Fengyang Flower Drum. In the process of my study, I got a lot of advice from my predecessors and veteran artists, as well as my two teachers. Later, I also benefited from my sisters in the same school, and got more advice from them. And later on, with my own efforts, I learned a lot. This is about other aspects. Fengyang Flower Drum draws inspiration from other folk arts, as Fengyang is an immigrant city. The folk art of Fengyang combines the boldness of the north with the elegance of the south, so I have integrated the characteristics of these places and learned from places such as Errenzhuan in Northeast China, Errentai in Shanxi, Yunnan Lantern Festival, Jiaozhou Yangge in Shandong, and Flower Drum Lantern Festival. In addition to the movements created by teachers and veteran artists, I have also innovated some movements of Fengyang Flower Drum myself. Because in the past, Fengyang Flower Drum was a form of rap art, it didn't have many movements. Except standing still and spinning, all the dance movements we see today are created jointly by our predecessors and a group of inheritors. I place more emphasis on innovative movements in this area. Also, I pay more attention to the elements of music when singing new words in old melodies. Another thing is that costume is also based on a Fengyang element to express the connotation of the work. And based on this principle, what I pay more attention to is music and clothing, which is what I pay more attention to, and the movement is also need to be innovated. I have made some achievements, some results and I participated in many municipal, provincial, and national competitions, and receive praise and awards. In 2017, two inheritors and I brought the Fengyang Flower

Drum out of the country with my students and colleagues. It can't be considered as going to the world, it can only be considered as entering Europe, because before this, we went to countries like South Korea and Southeast Asia, which was our first time to go abroad. We went to Europe and participated in the Milan Cultural and Art Festival in Italy. Then in July of the same year, we brought it again, and personally, I brought it to North America. And in 2019, a performance was held at Lincoln Center in New York. Every two years, I go to the American Chinese Association and Chinese Language School, where I also have the training base of Fengyang flower drum. Every two years or so, I go there to help my students to improve their skills. Inheriting my mantle is doing something about inheriting the Fengyang Flower Drum. I am just doing some behind-the-scenes work now, that is arranging scripts and innovating programs. Another aspect is to integrate our modern needs, to get more people involved. We have participated in three sets of flower drum fitness exercises and dances so that everyone can have a fitness effect while enjoying themselves. Therefore, I am currently making efforts in this field, and I am also preparing for a standardized textbook on Fengyang flower drum. I am doing some behind-the-scenes work.

2. Can you introduce Fengyang Flower Drum music?

Qing Xiao: Look at the drumsticks of Fengyang Flower Drum. They are made of the roots of bamboo. Why are they made from bamboo roots? It's because it's more resilient. Yes, do you think we can make it curl up like this by hand? Then the drum can rotate like this, it is more elastic. You see, when it comes to fighting, it can hit far, because it is more elastic and resilient. Yes, and the drum beats of Fengyang Flower Drum have two traditional classical styles. One is 'dong dong ba dong ','

[illegible]

basically did not use small gong performances after the liberation. In 1994, we had a small gong performance with 12 boys. 12 girls. In the future, there will be basically no need for Xiao luo(small gong) anymore. Xiao luo(small gong) will gradually fade out of the stage, but recently we have brought it back to the stage. The basic playing style of Fengyang Flower Drum that we see now is these two drum beats, and we also have drumming bags, you see (demonstrated by Teacher Xiao). This is basically a basic technique of Fengyang Flower Drum, which is also known as ' sandwich drum '. It was used by old artists in the past, but we basically don't use it anymore. Another technique is ' single drum', which is called 'single drum'. There is also a back hand hit, which is blind hitting, and then a ball flower single drumming, 1234567822345678 (demonstrated by Teacher Xiao). Basically, these are the playing styles, and the playing style of Fengyang Flower Drum is limited to these. After the liberation, in the 1950s and 1960s, it became a group dancer performed by more people. In the past , the number of the people performing the drum is only two , but now it became four, six, and then eight. Even thousand or tens thousands, because Fengyang Flower Drum is increasingly accepted by the public. When you watch the performance, you will find its music very beautiful. The music is beautiful, the movements are graceful, classical and neat, and the costumes are quite unique, the costumes of our Fengyang Flower Drum are also a major highlight.

3.What are the differences between previous costumes and current costumes?

Qinghong Xiao: The costumes we wear was the first one the audiences say. They are similar to my clothes, with such a big collar, but without such bright colors. They are was made of the blue, white, or black piece of cloth. Then there is a small

apron called fandan (meal list), also known as dudou (bellyband), which is just a short apron, our modern clothing have been changed based on this. Also, let me show you. Look at this set, we because Fengyang Flower Drum is an art form from the folk, we must pay more attention to the color selection, either it's Chinese red. Either it's this kind of color, it's like peach blossoms, you see, it's a comparison, you see peach with blue, it's a contrasting color, it's a very contrasting feeling, and then in this set, you can see that this costumes is currently in our Anshun Tunpu, Guizhou, in anshun there are a group of people from Fengyang during the Ming Dynasty. It is possible that some people, who went to the border at that time, did not return to Fengyang, they got married and had children there, but they still retained many of our lifestyle. So, some of the customs and traditions of the Ming Dynasty were retained by people called a garrison in Guizhou. The costume caused a lot of controversy. Many people say that this button was left over from the Qing Dynasty. In fact, I think whether it is from the Ming Dynasty or the Qing Dynasty, is it our Chinese clothing, right? Actually, I think there's really no need to argue about this. Because this costume was designed by our teacher Xia Yurun based on a record. He told me that there was a place called Fengyang Prefecture in Anshun Tunpu, and based on this set of costume in Fengyang Prefecture, I designed it (Teacher Xiao showed the costume). I shortened their aprons. Why? Just because performing on stage is more convenient, and there is another costume called fandan (dinner cloth), which was originally a characteristic costume of Ming Dynasty, called dudou (bellyband), also known as fandan (dinner cloth). And on the other side of this flower, there is a gunbian (rolled edge), they say it is the gunbian (rolled edge) of ethnic minorities. Gunbian refers to the decorative and sewn patterns on the edges and corners of clothing. Actually, it's just a minority group, and we

unified many places during the Ming Dynasty. You see. Look at the Fengyang Flower Drum. (Show by Teacher Xiao).

That is me who brought this set of costume to Italy and then to the United States. This outfit has been around for 20 years. Yes, it has quite a lot of Chinese characteristics. You see, it's just a peony, very simple, and below it there is Chinese red. Yes, that's right, that's exactly what I want, that's the feeling, and our clothes are particularly unique when we were in Italy and the United States. I really like these sets of costumes. And this set of clothing is more vibrant, while our few sets are more modern. Modernity is ubiquitous throughout the country. But this was specially designed by the teacher we hired. It's just the unique kind of costume. This is the outfit my daughter brought to Vienna for her performance in this time. She went to Vienna to participate in a global exhibition on protection of women's and children's rights. She went to perform erhu and also gave us a promotion for FengYang flow drum. This is the video played in Times Square, New York. It's my daughter, and she even left this clip of her in Times Square, New York. So why am I particularly impressed? We have officially entered Europe, and I want to enter the world. Anyway, it is currently very meaningful in North America. Italy is one of the most influential regions in Europe, with traditional Italian and Chinese cultures. Actually, before, I didn't understand the meaning of what is national is international. I think this is just a slogan, isn't it? But now, I have understood since I went to Italy and the United States to do the promotion for Fengyang flow drum, by performing it in on Central Park, New York. We were actually filming and then encountered a staff member from a Mexican national television station who was working on a cultural heritage project similar to our country's intangible culture. Because intangible culture has world intangible cultural heritage. Right? They were

particularly interested when they saw our performance at the time, saying that they inferred we were Chinese based on facial feature, and then asked my daughter, 'What kind of form is this?' Then my daughter introduced him what our intangible cultural heritage is, and they became very interested. He said, that "we are conducting such a shooting all over the world, can we invite me to record a segment for us?" They are more concerned about the protection of human rights and asked if they could record a segment of this? Then I changed into my clothes and performed for them again.

4. Can you introduce the Flower Drum Fitness Exercise that you have created?

Qinghong Xiao: Did you notice that our children are wearing that bell on their hands? And the little drum? And then, big friends, why is this? Children have small hands and it's difficult for them to hold them, so I created this set of spatial exercises during break time. This is also a result of our model worker innovation work. I combined the movements of a Fengyang Flower Drum and used the original musical elements of Fengyang Flower Drum to create an innovative Fengyang Flower Drum class-break exercises. Currently, we have one or two teams in each township in Fengyang. Then a promotion was also carried out in the school. Next semester, we plan to fully cover all primary and secondary schools. If it weren't for the recent busy schedule, I would be doing a promotion and teaching for adults. But this time we will still use the summer vacation. Kindergarten children are so tall that they can do it, and adults can also do it, which also serves as a method of exercise. Because today's topic is not about me, as we have already discussed the importance of doing each set seriously. Let me tell you a detail, you will feel that this set of exercises is particularly exercise oriented. There are three

sets in total, and we have created three sets of Fengyang Flower Drum Fitness Exercises. The first set is cheerful, the second set is gentle, and the third set is fitness exercises. As long as you can walk, you can learn it. Its music is made by our teacher Xia Yurun. Its music has a strong popularity. Everyone of all ages and genders can learn. Because this set of exercises has also been recognized by our professor at Beijing Sport University. I originally wanted to change two movements for me, but after my explanation, it was our full body exercise 1234 tapping (Teacher Xiao showed the movements). This is the main article, and you must knock it out (Teacher Xiao shows her creative actions). But what did he ask me to change it to at that time? Change to 12345678 (Teacher Xiao shows the action). I didn't agree. Why didn't you agree? I'll explain it and you'll understand. I'm like this, I'll pull (Teacher Xiao shows the action). Even the hands cannot move to the key parts. So I just dug a little bit, and for me, it's not like I pulled the back tendon and then pulled it back again. It's difficult to pull the back tendon with all my strength (this part is the action demonstrated by Teacher Xiao). So I insisted on not making any changes, and they also agreed. I have studied all the radio gymnastics in the country. I have been creating this part about adult fitness for a month. I am in this office every day, doing this thing every day. Let's have our children try, and then ask Director Wang to try as well. Let's call her Yang Yan, and I need to adapt to everyone. Just like you, my student jumped, no, I want you, someone who has never jumped before, to try jumping. Then let the boys try, and the older ones try again. Then I went to kindergarten to try it out, how many changes did I make in the end? This fitness routine is not only satisfying for me, but also for everyone. We are currently in many schools and universities. Jump together, just this one. Kindergarten children also dance. Why is it currently

popular among so many people? This is how our generations of intangible cultural heritage inheritors are constantly innovating. By making it (referring to fengyang hua gu) a more down-to-earth and primitive performing art, it can gradually step onto the stage of our province, city, and country, as well as go abroad .Because it is down-to-earth, it can be learnt by people of all skin colors and languages at a glance, and everyone can sing it as soon as heard it. The music of fengyang Flower Drum is very beautiful, and its music is relatively simple. Basically, wusheng pentatonic music (12356) has many syllables. It doesn't need very high or low notes, just as long as it can be heard, it's easy to sing. It's easier to sing. For example. Fengyang is a good place. This is an old tune. We changed the lyrics to not sing the old ones. What are we singing? The ancient city of China stands in the east. Why? After Emperor Zhu, Zhu Yuanzhang was preparing to establish the capital in Fengyang. Why does the lyrics say 'The ancient city of Zhongdu stands in the east'? Because Zhu Yuanzhang was originally planning to build an imperial city in Fengyang. Due to various reasons, including geographical reasons, the entire city was eventually built in Nanjing. But our capital city has already been built halfway, and it wasn't finished building in the end. So it is said that "since the arrival of Emperor Zhu, the ancient city of Zhongdu has stood in the east. We just changed the lyrics, singing new words in the old tune. And then the following paragraph is about singing the most traditional one. You see, its very simply to sing, and the pitch is not very high. Even someone with a good voice like you can sing, and someone with a slightly lower voice can also sing. And the lyrics are easy to understand, just bring them over and sing. You can sing whatever you want, you can change this word or that word. You see, we also have a classic singing piece, which is ' Wang Sanjie Goes to the Market '. It was also a performance we shown in

Zhongnanhai in Beijing in 1955. What is it singing about? It's just life oriented, like a little girl going out to the market. And what do they sell? Shoes and socks. And this song has become a graded song for our national erhu, called 'Ganji'. So the music of the Flower Drum, has influenced a lot of music. For example, the music of Errenzhuan includes elements of Fengyang Flower Drum, and our Hunan folk songs also have elements of Fengyang Flower Drum. Also, as we all know, 'Jasmine'. Everyone thinks it's a folk song from Jiangsu Province, which is a song from Yangzhou. But it actually originated from the tune of Fengyang flower drum. But on the other hand, why is it said that it originated from the tune of Fengyang flower drum? Because jasmine sings about one flower, it only sings about jasmine, but the tune of Fengyang flower drum sings about twelve flowers. Wu Tian jiu hao yao yi duo xian mei gui hua (lyrics in the ancient flower tune of Fengyang). This is left by an old artist. Look at the current version of 'Jasmine'. It's just a beautiful jasmine flower, a beautiful jasmine flower. Isn't this the same musical element? But this music is all interpenetrating, that's because Fengyang, after all, is an immigrant city. Because Zhu Yuanzhang planned to build his capital in Fengyang, it is relocated many wealthy households from Zhejiang, Jiangsu, Shanxi, and Shandong. Immigrants brought some of their local folk arts to Fengyang, and then the people of Fengyang had to return to their place to beg for food. Then they took some of our folk arts from Fengyang to their place, so Fengyang Flower Drum is a combination of northern boldness and southern elegance. It has formed a unique folk art in the Huai River Basin. Has Teacher Xiao made any creative changes to his movements, body language, and facial expressions now? Especially since we didn't have any movements before, look at me jumping on the previous movements, the earliest one was (Teacher Xiao showed the movements). Look, this

is one of our earliest and most traditional performances of Fengyang Flower Drum, and now we're going to watch it, and we've made some innovations. The Fengyang Flower Drum started to beat, and it spread in all directions. Dong dong dong dong dong dong dong dong dong dong dong dong. You see, this is just a change in movement and lyrics. It retains the earliest musical elements of Fengyang Flower Drum, and the most basic part of our Fengyang Flower Drum is the reshoot on the left foot, which is the most unique feature of Fengyang Flower Drum. Then we incorporated the movements of the flowers. You have seen the performance of the Flower Drum, where we all got up with our right foot 12345678, but our Fengyang Flower Drum got up with our left foot, regardless of whether we were 1234 (Teacher Xiao showed the movements). All of our movements are initiated with the left foot, which is the biggest feature of Fengyang Flower Drum. Also, the movement of Fengyang Flower Drum is a circle. You can see that when I play it here, it's a circle. When I play it on top, it's still a circle. When I play it from behind, it's still a circle (Teacher Xiao shows the movement of playing Flower Drum). You see, the DanFeng Chao Yang movement I performed on the Fengyang Flower Drum is a classic move of our Fengyang Flower Drum. Knocking like this, this represents the head of our phoenix, and then lifting our hips, this is the tail of the phoenix shaking, which means I am a proud and beautiful phoenix. This is a classic movement of our Fengyang Flower Drum.

5. When facing young apprentices, have you adjusted the teaching logic of action music, such as prioritizing steps, folk customs, basic skills, complete dance, or traditional inheritance methods. How to determine if the performance is authentic? Is there any disagreement in the inheritance of standards such as the degree of

restoration of actions, music, and folk customs?

Qinghong Xiao: Now it's my turn to talk about a question. You're talking about the current situation of intangible cultural heritage. Because I am a representative of the National People's Congress and the Municipal People's Congress, as well as a representative and member of the Chinese People's Political Consultative Conference, I put forward a proposal back then, which was to start intangible cultural heritage from a young age. This may not be my own idea either. Why am I thinking that intangible cultural heritage should start from a young age? Because it is our Fengyang, which is the birthplace of Ming culture. Fengyang has such a good structure, such a rich cultural connotation of history, and several intangible cultural heritages of Fengyang. Back then, I wrote a proposal that started with intangible cultural heritage from a young age, and I decomposed Fengyang's intangible cultural heritage into each option. For example, Fengyang Fucheng Primary School and Louxi Huimin Primary School are intangible cultural heritage projects at our provincial level. Then all the schools in Xiaoxihe are cha la ji (percussion music). At Xiaogang Village School, there is also Huodeng Elementary School. In the past, we called this (percussion instrument) cha laji qian ganzi, ran deng si de fan wan zi. Its Fengyang Flower Drum originated from the Burning Lamp Township of Xiaoxi River in Fengyang. So this area is Fengyang Flower Drum. We put the Flower Drum Lantern at our Guantang School in Fengyang, and then put the Flower Drum Play at the Damao School. We also have programs for workers' children to learn comprehensive Fengyang folk songs in primary school, and then study at Zongpu School. I had a great idea back then, and our county magistrate was also quite satisfied, but gradually I still couldn't do it. That's why I say that when we pick up a doll, we let the children be exposed to and learn from

some of the folk characteristics of Fengyang from a young age. Isn't this a form of inheritance? By contrast, if you go and teach some adults and elderly people forcefully, the power of inheritance is strong because children are an unknown factor. It can be in Fengyang, Hefei, Beijing, New York, or anywhere in the world. So I say intangible cultural heritage starts from a young age, so I think this inheritance should start from a young age. But I am concerned about these young people today, my inheritors. Because they also learned from me when I was young. You noticed today that the 19-year-old and one in their 30s who were wearing performance costumes were all dancing with me. And coincidentally, the two college students who came to the study tour today also followed me at that time. I didn't know until they arrived, and now these two are studying with me. Another thing is that she is a little older. She has been studying with me for more than 20 years, and she is also 15 or 16 years old. We are a complete cycle of inheritance, where my teacher leads me, and then we lead this generation of inheritors, who in turn lead many students, passing on the legacy from generation to generation. So far, my students are also doing this. In fact, I think Fengyang Flower Drum has done a great job in inheriting this aspect. I feel that there is no shortage or vacancy, at least we have inheritors of Fengyang Flower Drum and Fengyang folk songs in every age group. You have to remember that Fengyang Flower Drum and Fengyang Folk Song are inseparable. They are actually twins, a community, and a form of song and dance art. It is a comprehensive art that combines singing, dancing, speaking, and singing. Because you shouldn't always think about singing and dancing. Initially, it was mainly about speaking and singing, but now it is widely accepted as singing and dancing. Why? It is able to involve more people. Because now everyone is not lacking in food and drink, but rather in happiness. So

everyone wants to participate. If only one person speaks and sings during the performance, the level of participation is too low. So what I am doing now is not just the job of an inheritor of intangible cultural heritage. Our work as inheritors of intangible cultural heritage is to teach a student how to speak, sing, and perform. What I am doing now is not just rap, but also dancing. I have incorporated many music and dance elements into it, including dance movements. And all of my actions are derived from life, taken from life, derived from life and used for life. Actually, I'll show you a performance of our second set of Fengyang Flower Drum Fitness Exercises. We have incorporated all the classic movements of Fengyang Flower Drum into it. And we are currently creating a square dance with singing and dancing, called Fengyang, inviting you to be our guest. It's about singing, dancing, and speaking, so our Fengyang Flower Drum is my requirement for these inheritors. Firstly, you need to be able to speak, secondly, you need to be able to sing, thirdly, you need to be able to dance, fourthly, and most importantly, you need to be able to choreograph programs, and fifthly, you need to be able to teach. As an inheritor, you can only dance and perform on stage. No, you must be able to teach. Teaching is also a discipline, and many of my inheritors only know how to dance on their own, they don't know how to teach. Firstly, she lacks the patience, and secondly, she just can't speak well. When she is teaching, she only knows how to mechanically repeat actions over and over again, which cannot enable the students to learn quickly. The most important point is that as an inheritor, it is also a requirement for me, as my student, to have a spirit of dedication. Don't think about what will happen with this, you may never become a very powerful person in your lifetime. Firstly, it cannot sustain you, nor does it necessarily bring you any honor. But if you become the inheritor, you have the responsibility to continue the

inheritance. This is a requirement I have for my young inheritors. Another thing is to have the courage to innovate. Don't always stick to a fixed pattern, you must innovate. While innovating, don't forget your roots and be upright. Innovation is called upholding integrity in modern terms, while innovation is based on tradition. And you must have Fengyang music, which includes musical elements, action elements, and drum beats. I require both a beginner and my inheritor to be able to play the flower drum. Because the most difficult part of Fengyang Flower Drum is playing it. If you learn the drum beats, use both hands like this. If this right hand can move freely, you will strike your drum beats according to the musical elements. Otherwise, you're just holding a drum as a prop, you can be empty handed, you can take three, you can take a stick, it's meaningless. The inheritor must be able to play the drum.

6.What elements have been added to your innovation in each generation?

Qinghong Xiao: My biggest innovation is that in a program, whether it's rap, dance, or square dancing, there must be a separate drum beat. The playing style requires a minimum of 20 to 30 seconds of drum beats, which is also a display of skill. I just want to express the essence of Fengyang Flower Drum to it. It's just playing the flower drum. Because we are also quite controversial now, many experts say that you should not always think about playing the flower drum. But I have always insisted on my viewpoint that if we don't play the flower drum, then we can stop calling ourselves Fengyang Flower Drum. The essence of Fengyang Flower Drum is drumming. If you are an inheritor and say you can perform Fengyang Flower Drum, but in the end you can't even play the drum beats well and the flower drum can't be played, then it's better for you to dance empty handed.

Perhaps dancing empty handed would be more beautiful. Beijing Dance Academy, Central Song and Dance Troupe, and so on. Which of these professional troupes, they will definitely dance better than us, but our biggest advantage over them is that we can play the flower drum, while they cannot. So drum beats are the essence and soul of Fengyang Flower Drum. But our experts talk about the spirit of hard work, but I believe that Fengyang Flower Drum is truly the beat of Flower Drum. Without the beat, this program would not be considered a complete program. This is my personal opinion, but it has also been controversial. Now many of our inheritors, including my students, are also confused. The flower drum program that we invited some teachers to choreograph for us basically has no flower drum beats, only dance movements. But they did innovate many movements inside, but they did lack the drumming elements of the flower drum. I went to Italy, Thailand, and the United States. I think the drum beats of this flower drum are a kind of language that anyone can understand. As soon as I hit it, hey, everyone came to study and felt like I was going to do this. It's also possible that the dance move is very simple. Also, the movements I have created are now dominated by 'Phoenix'. Many movements present the phoenix dance of spreading wings and rising up. Dan Feng Chao Yang and other actions are all centered around the character "Feng". Because my second set of Fengyang Flower Drum Fitness Exercise Dance is called Feng Wu Gu Xiang Fengwu Drum Township. Its meaning is that we are a beautiful phoenix soaring on the land of Fengyang. Because Fengyang is my hometown, which is Flower Drum Township. So a beautiful phoenix soaring on the land of Fengyang, initially a stationary phoenix, then slowly spreading its wings. Then take off slowly, dance slowly, and finally soar on the land of Fengyang. We were originally planning to call Fengming Fengwu Shenzhou. Later on, I wanted to be a

little bigger. We are now soaring on the land of our motherland, slowly developing towards China. The next step may be to create a work like this. I will take you up later, and then we can perform together for you to see. You can have the opportunity to learn it in the future. It's really beautiful.

7. Will the gradual integration of diverse cultures into traditional culture and the reconstruction of many cultures with the times change the core performance logic?

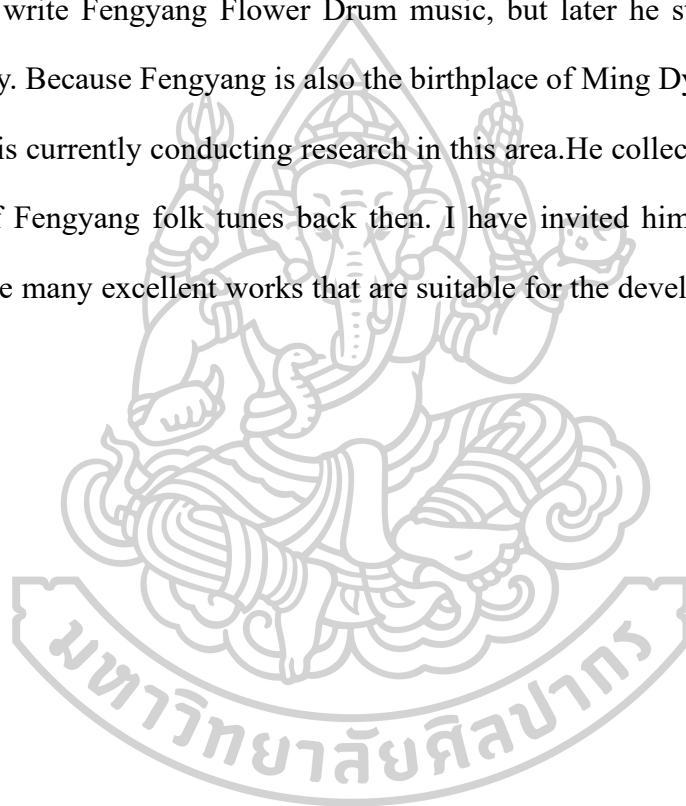
Qinghong Xiao: Well, this won't change. Our flower drum is constantly changing and inseparable from its roots. To uphold tradition and innovate, we must innovate on the basis of tradition. If you completely innovate, you will change the original thing, which is equivalent to being another thing, another thing. For example, our Fengyang Flower Drum has traditional elements. If you create another action language that is similar to Fengyang Flower Drum music. Because Fengyang Flower Drum is still a rap program, it applied for the category of Quyi. If you leave this, it can be said that it won't be called Fengyang Flower Drum anymore, what kind of Flower Drum can it be called? So all changes cannot be separated from its roots, and this cannot be changed. We are in an innovative process. I think with the development of the times, people pay more attention to fitness. Fengyang Flower Drum, first of all, is the flower drum that used to be "free range" (meaning very primitive art). You should know that the earliest performance was performed by two people, namely rapping brother and sister, sisters and husband and wife. It's just a flower drum and a small gong. Actually, it wasn't the kind you saw earlier. In the earliest days, during the Ming Dynasty, it was the waist drum. Look at a drum on your waist. Then the man plays the gong and the woman plays the drum. Such a small gong. Female drumming is not like this, just two sticks, in the form of a waist

drum. Just slightly longer than the current waist drum. This is a handmade drumstick. Its performance form is two fingers on the left hand, each using a drumstick to beat the drum (as demonstrated by Teacher Xiao). It's like the waist drum you see, just with a longer drumstick. Because in the past, it was used as an accompaniment instrument. It is speaking and singing. Let me briefly talk about Fengyang Flower Drum. It is a comprehensive art that combines speaking, singing, and dancing. It was originally a waist drum performance, with two people dancing and singing, and one rap. Two people are saying some auspicious words and singing some folk tunes together, just to beg for food. So there's no performance. There is another type called singing. Singing tests one of the singing skills and connotations of flower drum artists, which is that you need to have a story in your belly before you can speak it out. She can sing in a courtyard or a wealthy family for a month or two. As time goes by, flower drums are no longer in the shape of waist drums for the sake of portability. Just take this waist drum, which is half the size, and add a handle, then hold this performance. It is using two drumsticks. The drumstick of our Fengyang Flower Drum is very distinctive. It's made of bamboo roots, you see, it can bend.

The core value of Fengyang Flower Drum, in my opinion, is to inherit intangible cultural heritage and promote national spirit. This is a broad definition. If we talk about the soul of Fengyang Flower Drum, it can be said to be the spirit of us Fengyang people, which is daring to think, daring to do, and then striving. Many of us can feel a spirit of hard work and courage in some of our programs. You have seen some of our works, which not only have down-to-earth movements and dance vocabulary, but also incorporate many modern elements. I have also consulted some of our old artists, so I believe that our Fengyang Flower Drum is more

attractive for its hard work and innovation. For example, our representative work is 'Spring Breeze Blows Green Flower Drum Village'. This work was created by a composer from our province's Song and Dance Troupe, who conducted a caifeng gathering in Fengyang. He stayed for about a year or two, and finally created this innovative work. In fact, he was also influenced by us Fengyang people and created such a work. What is he promoting? What he is promoting is the overall transformation of Fengyang Flower Drum, from the vicissitudes of Fengyang Flower Drum to the changes of Fengyang Flower Drum. His musical elements express the fighting spirit of us Fengyang people. Our Ming historian, Professor Xia Yurun. He also wrote a TV series called 'Dance Soul' back then. The TV series he wrote also showcases the fighting spirit of the Fengyang Flower Drum people. So, after several generations, our Fengyang Flower Drum has a spirit of hard work and perseverance, which is not to give up. And there is also the courage. After some innovation from us, the lyricist teacher made another innovation while doing tone innovation, and created the word again. It is basically promoting something with cultural connotations. It showcases the willows swaying along the banks of the Huai River, with flower drum performers dancing and singing the spirit of our new era while holding flower drums. Another way is for several generations of national leaders to visit Xiaogang Village, which can further promote the spirit of Fengyang people daring to be the first in the world. Our work reflects the spirit of the Fengyang people on the banks of the Huai River who dare to strive. Its musical elements are based on our local folk music, which is the music of Fengyang folk tunes. Fengyang folk songs have more pentatonic scales. He used the elements of Fengyang music, and the dance movements were also created by us inheritors together. The dance vocabulary, which includes dance movements, is what several

generations of Flower Drum people have. There are also our new era's Flower Drum, the young inheritors of Flower Drum, whose movements are created inside. This dance has been performed for nearly a decade since its creation in 2010. Always singing and performing, it is impossible to surpass this work, so this work is a representative work of our Fengyang Flower Drum and a hard work of several generations. There is also a Ming history expert named Xia Yurun from Fengyang. He used to write Fengyang Flower Drum music, but later he started researching Ming history. Because Fengyang is also the birthplace of Ming Dynasty history and culture. He is currently conducting research in this area. He collected and organized hundreds of Fengyang folk tunes back then. I have invited him again and asked him to create many excellent works that are suitable for the development of today's society.



VITA

NAME	MissWang JUN YAN
INSTITUTIONS ATTENDED	Wang Junyan, majoring in music. Research direction: Ethnic music, music education, drama (such as flower drums and lanterns), Western region music, song and dance performance research, guzheng performance research. She is positive, optimistic, has a wide range of interests, takes things seriously, is willing to contribute, has good stress resistance and cooperation spirit.
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