

Investigating of Nanyin's Performance Art

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Abstract

This Article aimed to study(1)Investigate the creative background of Nanyin performing arts,understand the emergence of Nanyin performing arts(2)Explore development of Nanyin performing arts,analyze the team accounts and innovative works(3)Discuss the artistic characteristics of Nanyin performing arts,summarize the auditory and visual characteristics of Nanyin as a performing art.The sample was Quanzhou Nanyin Troupe,XinXin Nanguan Ensemble,Siong Leng Musical Association.They was selected by literature method,Fieldwork method,Observation method and Quantitative analysis the instrument for collecting data was network and field.Analysis data by Descriptive statistics and Content Analysis.The research results were found as follows; 1.Nanyin performing art is the product of the changing times; 2.Nanyin performing arts have the possibility of continuing to develop; 3.Nanyin performing art has its own artistic uniqueness.

Keywords: *Nanyin performance Art;Traditional music creation;Intangible cultural heritage.*

Introduction

Traditional name of Xianguan,Chinese traditional music.In 2009,it was selected into the UNESCO"Representative List of the Intangible Cultural Heritage of Humanity".It originated in southern Fujian,and widely spread in Taiwan,Hong Kong,Macao and Southeast Asian countries.n southern Fujian,Nanyinis just a form of music,but with the development of The Times and the transformation of society,the 20th century,Nanyin as a performing art was born.In the past hundred years,Nanyin has moved towards the direction of stage development,and gradually transforming to performance art.

New Nanyin societies and government-funded professional societies have planned and produced a large number of Nanyin new works in the form of performance art,which have shown the following problems.(1)I have seen a lot of new Nanyin works,which are significantly different from those presented by Nanyin's traditional GuanGe.(2)I have heard many misconceptions about Nanyin.

Through research,this study identified three groups that are still continuing to create Nanyin performing arts,and conducted a content analysis of creation works.They are the Quanzhou Nanyin Troupe in mainland China and the XinXin Nanguan Ensemble in Taiwan.Orchestra,Siang Ling Music Society of Singapore.Specific research problems should be as follows:(1)Why did Nanyin create forms of performing arts?(2)How did Nanyin develop as a performing art?(3)What are the characteristics of Nanyin as a performing art?

This research paper presents the characteristics of Nanyin as a performing art and its development.On the basis of previous studies on Nanyin (XianGuan) ,this study takes"Nanyin as a performing art"as the research object,which has not been studied deeply by predecessors,but is also a novel,meaningful and neglected research object in the field of Nanyin research.

Research Objectives

1. Investigate the creative background of Nanyin performing arts,understand the emergence of Nanyin performing arts.
2. Explore development of Nanyin performing arts,analyze the team accounts and innovative works.

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3. Discuss the artistic characteristics of Nanyin performing arts, summarize the auditory and visual characteristics of Nanyin as a performing art.

Literature Review

Research related to Nanyin involves a lot of content. In Google Scholar, there are more than 600 literatures related to Nanyin music, and in CNKI, there are more than 2,000 literatures related to Nanyin, not including those searched by names such as "XianGuan", "Nanyin" and "Nanyin". As the main field of this research, it is important to understand the overall academic research direction of Nanyin Music and its cultural research status. It can have an important impact on understanding and defining the cultural connotation of Nanyin. In this paper, performing art is the core concept, so the research on performing art is sorted out and reviewed here. There are more than 6 million studies related to Performance Arts in Google Scholars. In addition, since the research object of this study is clearly "Nanyin as a performing art", the literature on Nanyin performance at home and abroad is also reviewed as a whole. Based on the above content, this part will be elaborated from three aspects: "Nanyin", "Performing Art", "Nanyin performance".

1. Nanyin. If you want to understand the academic history of Nanyin, you must start from the research of Chinese scholars on Nanyin. At present, there are a large number of professional musicians devoted to the academic research of Nanyin. Especially since Nanyin was included in UNESCO's Representative List of Intangible Cultural Heritage of Humanity in 2009, there have been numerous relevant research achievements. From the perspective of content, the mainland's Wang Yaohua, Liu Chunshu, He Changlin, Zheng Guoquan, Wu Shizhong, Taiwan's Xu Changhui, Lu Bingchuan, Lu Chukuan, Shen Dong and overseas and other older scholars, respectively from history, law, music, aesthetics and other aspects of the study of Nanyin, and the younger generation of research scholars, is around the culture and promotion, innovation. From the time point of view, I believe that Nanyin research has experienced three rapid development stages: the 1950s, the 1980s and the early 21st century. In the 1950s, in the 1980s, the early 21st century.

From the perspective of research value, ancient documents and contemporary research results have already identified Nanyin's academic value, historical value, aesthetic value, spiritual bond value. Chinese musician Wang Yaohua (2008) clearly pointed out that Nanyin Musical Instruments preserve the heritage system of ancient Musical Instruments in his research on the academic value and historical value of Nanyin. That is Nanyin Pipa is a transverse Bao Quxiang Pipa, which can be traced back to the cultural relics of the Eastern Han Dynasty, Wei and Jin dynasties. Nanyin Dongxiao can be traced back to the Han and Tang Dynasties. Nanyin Paiban can be traced back to the Tang and Five Dynasties, and so on. At the same time, it is also clearly pointed out that the performance form of Nanyin is related to Xianghe Ge of Wei and Jin Dynasties, and the notation is a relic of ancient Chinese notation. It can be seen that the history of its instrument, shape and music score proves that it is one of the traditional Chinese music that has existed for more than one thousand years and has unique musical artistry. Taiwan scholar Lv Chuikuan (2011), Zheng Changling (2006) of the Chinese National Academy of Arts and others have also proved this point.

It can be seen from physical historical materials and people's memories that Nanyin has been one of the traditional music of the Chinese nation for more than one thousand years, with unique musical artistry. The traditional cultural form focuses on singing and ensemble instruments for self-amusement. However, over the past hundred years, Nanyin has gradually developed into a stage performance and entered the field of performing arts. For this study, I not only consulted more than 20 Nanyin monographs borrowed in the early stage and purchased and downloaded through various channels, but also consulted various keywords related to this study and many literature reviews on the research status of Nanyin through CNKI, Taiwan Library website and super star search platform. Through a large number of collection and screening, as far as I know, no one has conducted in-depth research on Nanyin as a performing art and its dissemination in the study of Nanyin.

2. Performing Art. The monograph I read, McCarthy, K.F. (2001) not only defines "performing arts", but also provides me with a very comprehensive research model of performing arts, which is embodied in three

aspects:(1)The text shows that:

By the performing arts we mean theater,music,opera,and dance,from the traditional"high arts"to the popular arts,including live arts performed in all venues and non-live arts through all forms of mass media:CDs and other recordings,radio,video,television,and the Internet.We have excluded the genre of film from our scope.(p.5-6)

This is the basis for my definition of"Nanyin as a performing art".(2)The paper reveals three key dimensions of the performing arts system,namely"art form itself"the sector of the economy in which the art is performed and produced""defines the key players in the process of creating the art and delivering it to audiences",and points out that all dimensions must be analyzed to have a comprehensive understanding of the performing arts system,which assisted me to establish the research dimension of the characteristic analysis of"Nanyin as a performing art".(3)Chapters four through seven provide a research analysis of the characteristics of the audience and other consumers of the performing arts,the performing artists,the performing arts organizations and the financial situation of these organizations respectively.Each chapter is constructed in the same way,first scanning the key concepts that define any investigation into the topic,second,describing the type of data needed to adequately analyze the topic and assessing the quality of the available data,and finally,presenting the results of the analysis.This serves as a reference for my characteristic analysis of"Nanyin as a performing art".

In addition,Fusco,C(2005),Rogers,A(2012)and other articles have give me a deeper understanding of the form,development,and focus of the performing arts.The literature on performingarts on CNKI has also provided me with specific research cases of different types of performing arts.Among them,the content related to music and groups has enriched my research vision,such as Xue Ruizhi(2016)and Xie Dajing(2003).

3.Nanyin performance.In 2003,"Nanyin Performance"entered the research climax for the first time with the promotion of Nanyin research.Therefore,this part focuses on the academic re search of Nanyin in China,and further clarifies what researches involve the nature of performance?In other words,the literature and materials related to"Nanyin as a performing art"are consulted and collected.At present,it can be seen that the presentation of Nanyin performance has been attached importance by researchers,and its extension aspects have also been discussed by researchers.The literature I have collected not only records part of the history of Nanyin performing arts,but also shows the representative performance works,venues,forms,talents,groups and other contents.In other words,experts and scholars have made in-depth descriptions of Nanyin's performances at different levels,such as works,authors,stages and teams,laying a solid foundation for the scientific study of Nanyin performing arts.

In addition to the above,the research of Nanyin performing art also involves other directions.In terms of bibliography,Nanyin monographs such as <A Preliminary Study of Fujian Nanyin>,<Nanguan Music>and<Nanyin>all mention Nanyin performing art from different aspects.Among them,<Nanyin>in the section of"Quanzhou Nanyin performance form"on the history of Nanyin performance made a brief summary.In terms of articles,there are also articles about the subject conception of Nanyin music and dance,the analysis of social recognition,as well as articles about the prospect of Nanyin performance,the promotion of Nanyin performance,the evolution of traditional Nanyin performance,and the proposal of innovative direction.To sum up,the above articles provide strong theoretical support and literature reference value for the study of Nanyin as a performing art and its dissemination from various aspects.

Conceptual Framework

This research is a research study.Nanyin as a performing art and Effective communication.The researcher defines the research conceptual framework based on the concept of traditional Nanyin's cultural representation together with Performing art's uniqueness.The details are as follows.

Independent variables Area Dependent Variable

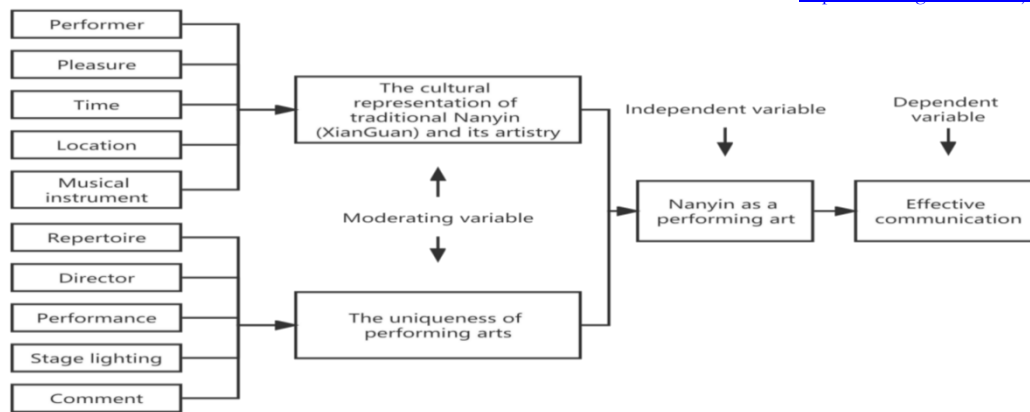


Fig.1 Conceptual Framework

Research Methodology

In this past, based on the philosophical thoughts of interpretivism and positivism, I designed the research strategy through a combination of qualitative and quantitative methods, which guided me to conduct research on "Why did Nanyin create forms of performing arts?", "How did Nanyin develop as a performing art?" and "What are the characteristics of Nanyin as a performing art?". In order to solve the research problems and achieve the research objectives, this paper will focus on the creation background of Nanyin performing art, as well as its creation situation and artistic characteristics, clarify the research scope, determine the research area and research samples. The author chooses the three most important areas in the rise and development of Nanyin performing arts to carry out further analysis and determine the research samples. In the field of Nanyin performing arts, Quanzhou was the first to initiate, and Taiwan and Singapore were the most active and influential countries. As important areas of Nanyin's dissemination, these three places all occupy a place in the Nanyin circle. Through investigation and comparison, in the process of ancient times, there was a group that was unable to adhere to the inheritance and development of Nanyin performing arts. Therefore, I identified the research sample as the Nanyin performing arts group that is still continuing and innovating. They are "Quanzhou Nanyin Troupe" in Quanzhou City, Fujian, China, "XinXin Nanguan Ensemble" in Taiwan, China, and "Siong Leng Musical Association" in Singapore. **Methodology Selection**, I choose the literature method, Fieldwork method, Observation method and Quantitative analysis to conduct comprehensive research. **Data Collection**, the data collection is mainly carried out in two aspects: network and field data collection, including text, image and video. **Data Analysis**, According to the collected data, this paper needs to content analyze, and then comparative analysis Quanzhou Nanyin Troupe, XinXin Nanguan Ensemble and Siong Leng Musical Association, and finally draw a conclusion through inductive analysis.

Research Results

Objective 1. The results showed that creative background. Deeply rooted in local culture and history, Quanzhou Nanyin Troupe is often associated with traditional Nanyin activities, and its performances help to protect and promote this cultural heritage in the country. At the same time, because of its regional representation, as an emissary of Quanzhou's cultural heritage, the troupe can perform on a stage of national nature and also participate in international cultural exchanges to showcase Nanyin music to a wider audience. XinXin Nanguan Ensemble was founded in Taiwan, China. Influenced by geographical factors, XinXin Nanguan Ensemble has closely integrated many traditional Chinese cultural elements with Nanyin. Because it was founded in connection with the life experiences of its founders, the orchestra focuses on southern-wind music and is known for its innovative performances, which involve creative interpretations of traditional southern-wind music and collaborations with other art forms or contemporary elements that have a profound and lasting cultural impact. By revitalizing and modernizing Nanguo music, the orchestra contributes to preserving China's cultural heritage and introducing it to new audiences, both locally and internationally. Siong Leng Musical Association is a Chinese music association in Singapore. Influenced by

geographical factors, Siong Leng Musical Association has a broader international vision and bolder innovation in Nanyin music. As Singapore is a diverse and integrated city, where the musical culture of other countries is comparable, the Association focuses on the conservation of traditional Chinese music Nanyin and plays a vital role in the international protection of Nanyin music and culture. They may interact with the local community through participation in international competitions, performances, seminars and educational activities. To increase international awareness and appreciation of Nanyin music and culture.

Objective 2. The results showed that Nanyin team announcement. The official accounts of Quanzhou Nanyin Troupe, XinXin Nanguan Ensemble and Siong Leng Musical Association on different social media platforms, as well as their efforts and achievements in innovating Nanyin performing art works, can reflect the development of contemporary Nanyin performing art to a certain extent. First of all, through investigation, we know that WeChat and Douyin have the official accounts of Quanzhou Nanyin Troupe, Weibo and Facebook have the official accounts of XinXin Nanguan Ensemble, Siong Leng Musical Association has its own official website, Facebook and Instagram have official accounts, and the accounts of the three teams are in good operation. It has always maintained an updated state, and there are more followers, with a high level of attention, it can be seen that Nanyin performing arts has a market. Secondly, the three orchestras have been striving to innovate Nanyin performing arts works since their founding. Even though the global novel coronavirus pneumonia has not affected their creative pace, they have maintained innovative works until now. It can be seen that Nanyin performing art is closely connected with the team, Nanyin performing art is the direction of the team, and a stable team is also the support point of Nanyin performing art, and an important force for Nanyin performing art to always have new works. Finally, no matter which team is involved in the promotion of Nanyin's innovative works of performing arts, the feedback reading data is extremely optimistic, and the three orchestras have made some achievements in the promotion and have a certain influence. It can be seen that Nanyin performing arts still have the possibility of development. According to the content of Wu Nannan (2009) and the content of WeChat official account, named "Quanzhou Nanyin Troupe", I summarized the innovative works of Quanzhou Nanyin Troupe; Based on Facebook's account, named "XinXin Nanguan Ensemble", I summarized the innovative works of XinXin Nanguan Ensemble; Based on Facebook's account, named "Siong Leng Musical Association", I summarized the innovative works of Siong Leng Musical Association. The specific content is shown in Table 1.

Table 1 Innovative works for three bands from 1962 to 2024

Year	Quanzhou Nanyin Troupe	XinXin Nanguan Ensemble	Siong Leng Musical Association
1962	Auspicious June	-	-
1964	Sha Jiabang, Jiang Jie	-	-
1978	Dreaming of Premier Zhou	-	-
1979	Visiting Qingyuan	-	-
1980	Water is the Hometown Feeling	-	-
1981	Remembrance	-	-
1982	Nostalgia, Early Spring, Soul of the Tongjiang Rive	-	-
1983	Visiting the Lantern Festival, Reminiscence	-	Grateful Sorrow
1984	Seeking the Origin of the Shakuhachi	-	-
1985	Voice of China	-	-
1986	Shen Yueying, Leaving the Umbrella, Buying Rouge, Crossing the Bridge, Auntie Sanbao's News, Shen Yueying, Mud and Gold Book	-	-
1987-1989	Elopement, Dong Yong, Butterfly Transformation	-	-
1990	Returning Ode	-	-
1992	Nanyin be born Nanguo, Gathering and Parting with Fondness	-	-
1993	To Mr. Liu Yazhi, Singing plum blossom	-	Large-scale Opera Performance "Sakyamuni Buddha"
1994	Brewing Spring Scenery Like Wine	-	-
1995	Deep Affection for the Native Land	-	-
1996	Love Full of Silk Road	-	-
1997	Beauty of Quanzhou Overseas, Nanyin Ode, Early Spring, Nostalgia, Recalling Return, Hometown Travel	-	Newly Compiled Liyuan Opera "Fang Shan Jie"
1998	-	-	"Han and Tang Ancient Music and New Sounds" Concert
1999	Flying in the Sky, Spring Garden	-	-
2000	-	-	Piano Accompanied Nanguan Music Concert, Nanguan Dance-Drama "China Has a Resounding Voice"
2001	Love Full to Wei Tou Wan, Deep Affection Across the Taiwan Strait	-	-
2002	-	-	Traditional Nanguan Education Introduced to Singapore Schools
2003	-	Poetic Nanguan Li Bai's "Quiet Night Thoughts", Ancient and Ancient Fusion - Guqin & Nanguan "Funeral Song of Blossoms"	-
2004	Percussion Music and Danka	Dancing Nanguan - Modern Dance & Violin & Nanguan "Sounds of Nature"	-
2005	Fusion of Life, Wind Strikes the Pear, Straight into the Garden	Dramatic Nanguan - Drama & Nanguan "Wang Xinxin's Performance - Rouge Snowdrop - Chaojun Out of the Palace"	-
2006	Special Evening of China's Intangible Cultural Heritage Achievements Exhibition, Straight into the Garden Chorus, Straight into the Garden, Quanzhou Cultural Exchange Delegation to Penghu	Wang Xinxin's Performance - Pipa Passage	-
2007	Night Mooring at Maple Bridge	Seeking Sound - Pu An Zhu, Min Style - Rouge Skirt Dance	Liyuan Opera Combined with Dramatic Play "Li YaXian"
2008	Spring Plays the Divine Strings, Emotions Sent to the Martyrs' Temple	Wang Xinxin's Performance - Laugh in Spring Breeze - Sad Autumn Journey	"Departure" Concert
2009	Tang Style and Song Rhyme	Nanguan Kunqu Opera "Rouge Skirt" New Singing	"Nanyin Sensory Banquet"
2010	"Thousands of Luo Qi Orchestra" "Winter Plum Pride"	NanGuan Poetry Music - Slowly Slowly, Nanguan Modern Opera "Feather"	participation in Llangollen International Music Eisteddfod
2011	-	Wang Xinxin's Performance - Nanguan Poetry - Music	-
2012	"Longing Nanyin Love"	Nanguan Is Not Difficult, Women in Love with Nanguan, Nanyin Talk - Zither Story	-
2013	Zhuang Lifan Nanyin Solo Concert	Pipa X3, "Nanguan Concert" Newly Arranged - Modern Poems by Yu Guangzhong "Luoyang Bridge" and "Nostalgia"	-
2014	Nanyin "Dust", Wang Dahao's 35th Anniversary of Performing Arts Xiao Solo Concert (Wang Yang's Works)	Hundred Birds Returning to the Zhai Mountain	-
2015	-	NanGuan Poetry	Kusu Island
2016	-	This Shore - That Shore	"When Will You Return"
2017	-	Xinxin - Yi Yi "Fugen" Praise of Avalokitesvara	Innovative Work "Nine Brothers - Image", "New Love"
2018	Maritime Silk Road Marker Song, Jinshui Flowing East	Seeking Sound - Leaving White	"Soul Journey Ten Years" Concert
2019	Droplets Flowing Fragrance, Nanyin Rhyme, Four Seas Affection	Riverbank - Encounters Wang Xinxin's Performance x Jiang Dong	"Ancient Music and Clear Sound" Solo Performance, "SHI.YAN"
2020	-	Traveling with Nanguan, Butterfly in Love with Flowers Wang Xinxin's Performance, Nanguan Time Machine - Puppet Show with Zheng Jiayin and Nanguan Fairy	"Oriental Garden X Home", "Court Musician"
2021	Encounter Silk Rhyme, Princess Hester Kuokao Zhen, Wenji returned to Han, Martyrs' Temple Thoughts	Wang Xinxin's Recitation - "Song of Eternal Sorrow"	"Evolution of Nanyin in Singapore", Siong Leng 80 Delicate "Close-Up" Series, "Encounter", SLMA X LAICHAN, "Plum Blossoms" ft. Dicapella
2022	Tide Surges in Jinjiang	The Voice is very NanGuan	Facets of Life: "Pipa Sound Rising" Germination, Trotting Horse by Wang Chenwei, International Youth Nanyin Festival "The Heart of Jun", Four Silent Tablets ft. Chowk Productions, Sit Lat Po (2022)
2023	Hundred Birds Returning to the Nest, Remembrance of Affection, String of Poetry, "Tang and Song Poetry" Singing Gala, Maritime Silk Road Floats Nanyin, Mr. Zhuang Bulian's 112th birthday Nanyin concert	Ancient and Present - Tea Company, Poems, and Music	"Looking Far Afield", "Source Code"
2024	"Dialogue on Intangible Cultural Heritage Music - When Guanzhong Music Meets Quanzhou Nanyin", Minnan Style, New Melody of Tang Poetry and Song Ci	-	"Pipa Sound Rising Series III - Phoenix Spreads Its Wings"

Objective 3. The results showed that innovative performing arts works. According to the list of innovative works and promotion data of Quanzhou Nanyin Troupe, XinXin Nanguan Ensemble and Siong Leng Musical Association, the first three representative works of the team are selected for work analysis. Quanzhou Nanyin Troupe (1) Tang Style and Song Rhyme (2) Princess Hester Kuokao Zhen (3) Hundred Birds Returning to the Nest; XinXin Nanguan Ensemble (1) The Voice is very NanGuan (2) NanGuan Poetry (3) Hundred Birds Returning to the Zhai Mountain; Siong Leng Musical Association (1) The Heart of Jun (2) SHI.YAN (3) Soul Journey Ten Years. These works and activities show that Nanyin's intangible cultural heritage is still vibrant in contemporary times and is not only respected domestically, but also recognized internationally. These works and events showcase Nanyin's diversity in music, performance and innovation, as well as its spreading power and influence in modern society. Based on the representative works of the above analysis, the comparative analysis of auditory and visual is further carried out. First, from the perspective of traditional Nanyin music, it is based on traditional Nanyin music, no

matter in the content or the name of the work. Secondly, the works of the three teams are consistent. Reinterpret ancient poetry, combine modern poetry with Nanyin, etc. Finally, the innovation of Nanyin performing arts has diverse development directions. Nanyin artists collaborate with artists from other fields to use modern technology in their performances. On the basis of retaining the traditional elements of Nanyin, they incorporate modern music elements and innovative performance techniques, etc.

Discussions

Nanyin is different from Nanyin as a performing art. Although the performer of Nanyin performing art and the Nanyin friends cultivated in the GuanGe have some crossover, the feeling of its singing is completely different from the feeling of the Nanyin friends on the stage. It is performed for others, and it is interpreted in accordance with the content of the stage work and the dance beauty.

1. The results showed that creative background. Human geography, They were created in different regions and have different creative backgrounds. The traditional music of Quanzhou, Taiwan and Singapore all have unique human and geographical characteristics. Establishment status, They are all groups committed to the inheritance and development of Nanyin performing arts. They have made positive efforts in the inheritance and development of Nanyin performance art. Core characters, Their contemporary managers all have extremely profound Nanyin cultural heritage.

First, Quanzhou Nanyin Troupe, XinXin Nanguan Ensemble and Siong Leng Musical Association represent the Nanyin art of Quanzhou, Taiwan and Singapore respectively. These three regions have different human and geographical characteristics, including longitude and latitude, climate and humanities, which reflect the history, culture and national characteristics of their respective regions, and to a certain extent, influence the local traditional music culture. For example, Quanzhou is not only the birthplace, but also the most successful group representing the national level. When applying for the World heritage, it is representative to visit various countries to perform. Therefore, in the works of Nanyin performing arts, the expression of traditional Nanyin will be more intense.

Secondly, the establishment of these three groups has its own unique reasons and backgrounds. As a national professional organization, Quanzhou Nanyin Troupe has a high artistic level and cultural standing. XinXin Nanguan Ensemble is committed to Nanyin interpretation and provides academic support for the performance and inheritance of Nanyin art. Siong Leng Musical Association focuses on the innovation of Nanyin music, actively participates in international competitions and activities, and has won extensive influence at home and abroad for the development of Nanyin.

Finally, the managers of these three groups all have profound Nanyin cultural heritage but have a vision for development, which reflects that Nanyin performing art is the product of the changing times. The managers of these three groups are inheritors who have learned Nanyin since childhood and live in the music environment of Nanyin. At the same time, they are all women in the new era and have a modern vision for the expression of Nanyin art. In addition, the difference in personal standing also reflects the needs of The Times. For example, Quanzhou Nanyin Troupe is deeply rooted in local culture and history, helping to protect and promote this cultural heritage in the country; XinXin Nanguan Ensemble integrates many traditional Chinese cultural elements with Nanyin, aiming to form a profound and lasting cultural influence; The Siong Leng Musical Association plays a vital role in the international protection of Nanyin music and culture.

2. The results showed that Nanyin team announcement. First, from the accounts of Quanzhou Nanyin Troupe, XinXin Nanguan Ensemble and Siong Leng Musical Association, it can be seen that Quanzhou Nanyin Troupe has official accounts on wechat platform and Douyin, indicating its active activity in new media and its appeal to young users. Xin Xin Nanyin Band has official accounts on Weibo and Facebook, which shows its use of social media and its ability to spread nationally and internationally. In addition to its own official website, Siong Leng Musical Association also has official accounts on Facebook and Instagram, reflecting its influence on international social platforms. The public information and representative works show that the three teams are constantly innovating Nanyin performance art, and the

number of works has increased. Moreover, the promotion results in the promotion data are remarkable and maintain a high popularity.

Secondly, these teams are constantly striving to innovate and remain active despite challenges such as COVID-19. In particular, Quanzhou Nanyin Troupe and XinXin Nanguan Ensemble, their number of innovations and promotion effects are increasing, showing the popularity of Nanyin performing arts in the market. Although the frequency of creation of Siong Leng Musical Association may not be as high as the first two, its works have been very popular on the Internet, which also shows that Nanyin performing art has a certain influence in the network communication. The efforts and achievements of these teams together demonstrate the important status and influence of Nanyin performing arts in today's society.

3. The results showed that innovative performing arts works. It is based on traditional Nanyin music art and also combined with performance art.

First, through auditory comparison and visual comparison, the nine works analyzed above are all composed based on traditional Nanyin music, no matter in content or work name. Nanyin artists keep their innovations in a certain stability, for example, Nanyin itself has artistic stability in musical structure, melody, rhythm, etc. And integrates modern musical elements and performance techniques. Quanzhou Nanyin Troupe pays attention to the combination of traditional Nanyin artistry and performance forms, and shows the charm of Nanyin through profound playing skills and traditional tunes. XinXin Nanguan Ensemble adopts more modern means of expression, such as live performance, vocal imitation, etc. To increase the expression level of music. Siong Leng Musical Association's works may focus more on visual effects and online performance quality, enhancing the emotional expression of music and stage effect through high-quality recording and post-production.

Secondly, the three teams of Nanyin performance art innovation has a diversified development direction. For example, enhance the audiovisual experience of Nanyin art through choreography, lighting and possibly visual effects, and explore how traditional and modern elements of the music itself can be combined. On the path of traditional music innovation, the efforts of Nanyin artists have provided us with valuable experience. This experience shows that the inheritance and innovation of traditional art can not only span the field of music, but also open up a broader space through the combination of other art forms and technology. In the future, the international exchanges and cultural cooperation of Nanyin performing arts are expected to continue to strengthen, becoming an important bridge to connect different cultures and promote international understanding and friendship. Through such international exploration and practice, Nanyin performing arts will continue to absorb new elements and further enrich and develop its artistic connotation.

Knowledge from Research

Nanyin is different from Nanyin as a performing art. Although the performer of Nanyin performing art and the Nanyin friends cultivated in the GuanGe have some crossover, the feeling of its singing is completely different from the feeling of the Nanyin friends on the stage. It is performed for others, and it is interpreted in accordance with the content of the stage work and the dance beauty.

Conclusion

From the above research, it can be seen that the creation background of all Nanyin performing arts is different, but it is related to The Times. These groups maintain innovative works, have a certain market and a certain influence. In addition, although the team has its own characteristics, the work has a homogeneity, including maintaining the artistry of traditional Nanyin in the hearing and the consistency of the stage environment.

1. Nanyin performing art is the product of the changing times. In the above content, the groups studied in depth include the official Nanyin innovative creative groups Quanzhou Nanyin Troupe, there are also private private groups, including XinXin Nanguan Ensemble, Siong Leng Musical Association. It can be said

that the creative background of Nanyin performing art is different in different regions, but it is the product of the development of The Times; The Nanyin art of Quanzhou, Taiwan and Singapore respectively represents the history, culture and national characteristics of their respective regions; The managers of these groups are inheritors who have learned Nanyin since childhood and live in the music environment of Nanyin. At the same time, they are all women in the new era and have a modern vision for the expression of Nanyin art. This shows that Nanyin performing art is the product of the changing times.

2. Nanyin performing arts have the possibility of continuing to develop. Based on the above analysis, we can see that Nanyin performing art not only retains innovative works in the contemporary era, but also has a certain degree of dissemination and influence in the market, and also has the possibility of further development. Nanyin's innovative works of performing arts have a certain popularity and influence in the market; the unremitting efforts and creation of the team show that Nanyin performing art still has great potential for development; the stability and efforts of the team are the key to the continuous innovation and development of Nanyin performing arts. In addition, through the effective operation and continuous innovation of social media platforms, the Nanyin Performing Arts team has successfully demonstrating the vitality and vitality of traditional arts in modern society. Their efforts not only contribute to the inheritance of Nanyin art, but also provide a reference case for the innovative development of other traditional art forms.

3. Nanyin performing art has its own artistic uniqueness. From the above analysis, we can see that although the Nanyin performing art works created by the team have their own characteristics, they are homogeneous, maintaining the artistry of traditional Nanyin not only in terms of hearing, but also in the stage environment. In addition, the efforts and achievements made by Nanyin performing arts in inheritance and innovation show its diversity and innovation on the basis of maintaining tradition. The works of these teams are based on traditional Nanyin music, incorporating modern musical elements and performance techniques. At the same time, through the combination of other art forms and technology, to open up a broader space. This makes the performance art of Nanyin, while maintaining its uniqueness, also has the characteristics of the art of The Times, and develops towards a diversified perspective.

Suggestions

In order to further delve into Nanyin performing art, here are some suggestions: Interdisciplinary research. Scholars from different disciplines such as musicology, history, anthropology, and cultural studies are encouraged to collaborate across disciplines to gain a more comprehensive understanding; Multi-Angle Analysis. The Nanyin performing art is analyzed from the perspectives of musicology, sociology and psychology to obtain a more comprehensive perspective. Through these suggestions, future research can more comprehensively and deeply understand the history, current situation and future development direction of Nanyin performing art, and provide strong support for the protection and inheritance of Nanyin art.

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