

Analysis of the Modernity of Themes in the Modern Creation of Traditional Dance

-- A Cased Study of the Work "Growth"

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Abstract: The "modernity of themes" in the modern creation of traditional dance refers to the research on "modernity" based on the modern creation of traditional dance, focusing on "themes" and specifically analyzing the "modernity" of "themes" in dance creation. The former, "the modern creation of traditional dance," as mentioned by Wang Mei, focuses on traditional dance and refers to the modern creation that takes place with traditional dance as the object. The latter, "the modernity of themes," is the top priority of the authors research, due to two primary reasons: Firstly, themes occupy an important position in the creation of all art forms. Secondly, themes are essential in the creation of traditional dance, generally serving as the first step in dance creation activities. The author believes that themes exhibit modernity in the creation of traditional dance, so "the modernity of themes" is closely related to the modern creation of traditional dance. The core of "the modernity of themes" is to present the "present." Therefore, the author conducts self-practice and research on "the modernity of themes" based on "the modern creation of traditional dance."

Keywords: Modern Creation of Traditional Dance; T Hemes; Modernity of Themes.

1. Chapter I Modernity of Traditional Dance and the Modernity of its Themes

(1) subject matter

In artistic composition, "theme" refers to the core concept, while "material" denotes the creative elements. The term "subject matter" specifically denotes the materials selected to convey this central theme. Generally speaking, subject matter constitutes the foundational element in creative processes, reflecting creators immersion in real-life experiences and directly depicting observable social phenomena within works. Categorized by genre, subject matter encompasses diverse domains including film themes, painting subjects, theatrical themes, dance compositions, literary works, and animation themes. This article specifically addresses the concept of "subject matter" within dance creation contexts.

In the work "Growth", the subject matter is selected from the authors real life and personal experience, and the creative life of Henan going to Xinjiang is developed.

(2)The modernity of the subject matter

Scholars hold diverse interpretations of the concept of "modernity." American scholar Marta Klinescu, in her work **Five Faces of Modernity**, notes that according to the **Oxford English Dictionary**, modernity is defined as "the present era." French writer Baudelaire employed the term in **The Painter of Modern Life**, emphasizing its transient and fleeting nature. German scholar Theodor Woesler discovered through research that the word "modern" had already emerged in the 5th century, signifying a rupture between the present and the past. In his book **Modernity**, Mr. Wang Anmin synthesizes analyses from prominent thinkers, proposing that modernity takes root in urban life as its foundation. Renowned Chinese choreographer Wang Mei, in **Modernizing Traditional Dance**, argues that modernity is inherently complex. Her interpretation involves reinterpreting

ancient art forms through contemporary artistic perspectives, thereby demonstrating how these "time-honored arts" can survive and evolve in modern contexts.

In conclusion, the author maintains that while scholars hold differing interpretations of the term "modernity," they share a fundamental consensus: modernity is intrinsically tied to the present and contemporary life. The concept of "modernity in subject matter" discussed herein pertains not only to thematic selection but more crucially to modern living itself. This approach focuses on choosing themes that authentically represent modern existence—capturing the vibrant vitality of our time through vivid portrayals of contemporary realities.

It should be clarified that "the modernity of subject matter" is frequently confused with the concept of "realistic themes". Realistic themes are defined as artistic works created by Chinese creators after the reform and opening-up, primarily drawing from contemporary social realities and peoples lives China's mainland. In other words, the essence of realistic themes lies in depicting authentic events from society—whether past or present. However, the core of modernity in subject matter focuses on presenting the "present"—that is, expressing contemporary life through modern perspectives and identities. For today's artistic creation, modern life serves as a crucial source for choosing subjects. Only through modern life, and only through modern life itself, can works possess the characteristic of "modernity in subject matter". In the work "Growth", the modernity of the subject matter is presented through the present time and real-life scenarios of my current postgraduate life. It expresses the modernity of "the road may be long, but it will be reached; the brave will dare to walk" from the perspective of a modern individual.

(3)The modernity of the subject matter in the modern creation of traditional dance

In the modern creative compilation of traditional dance, "the modernity of subject matter" is based on the research of "modernity" in the modern creative compilation of traditional dance. Its research focuses on "subject matter", and

specifically analyzes the "modernity" of "subject matter" in dance creation.

The former "modern creation of traditional dance" is mentioned by Wang Mei, which means that it focuses on traditional dance and takes traditional dance as the object of modern creation. [4]

The latter "the modernity of subject matter" is the most important part of the authors research, the important reasons are: first, subject matter has an important position in the creation of all art categories. Second, subject matter is one of the essential contents in the choreography of traditional dance, generally speaking, it is the primary link in the dance creation activities.

Here, the two concepts of "traditional dance" and "the creative reinterpretation of traditional dance" reveal their principles: "traditional dance" refers to past forms of dance that were originally created. Meanwhile, "the creative reinterpretation of traditional dance" denotes contemporary creations targeting these historical forms. These modern reinterpretations are rooted in the present, serve current purposes, and ultimately produce results that transcend tradition—essentially representing fresh interpretations of "traditional dance" through today's creative lens. [4]

Therefore, the author posits that the modernity of subject matter in traditional dance choreography is inherently intertwined with its contemporary development. The essence of "modern subject matter" lies in its embodiment of the present. Building upon the foundation of "contemporary choreography in traditional dance", this study explores the authors practical engagement and research into achieving modern subject matter.

In the work "Growth", the author employs modern choreographic concepts and techniques from traditional dance, while selecting themes with distinct contemporary characteristics drawn from their own postgraduate life experiences. Through this personal narrative of self, story, choreography, and reflection, the piece interprets the authors understanding of modern subjectivity in contemporary dance creation

2. Chapter II Analysis of the Modernization Path of Traditional Dance Themes in Modern Creative Compilation

(1) It is presented by the way of the creation of folk dances

This paper involves two concepts: "ethnic folk dance" and "the creation of ethnic folk dance". The term "ethnic folk dance" in this paper only refers to the ethnic folk dance in China.

"Ethnic folk dance" is an important part of Chinas traditional art and culture. Mr.Park Yongguang once put forward in the Introduction to Dance Culture that "ethnic folk dance is a cultural form created by the people, carried by the people, inherited by the people and further developed by the people"

"The creation of ethnic folk dance" involves the "creation" itself. The presentation of creation should be based on the traditional ethnic folk dance, respect and grasp the style of ethnic folk dance, express the editors current personal experience and feelings, and highlight the editor's personalized expression.

Today, the dances created by Mr.Jia Zuoguang in the 1950s—such as "The Horse Herding Dance" (1947), "The

Wild Goose Dance" (1949), "The Ordos Dance" (1951), and "The Milkmaid Dance" (1954)—have evolved into the "traditional dances" of Chinas Mongolian ethnic group. Similarly, Kangbala Han Aimateis creations from the 1950s, including "Linpadai" (1939), "Wuxiake" (1941), and "The Plate Dance" (1947), have become the "authentic traditions" of Uighur dance. In her work *Modern Adaptation of Traditional Dances*, Wang Mei states: "Today's traditional dances are the fruits of our predecessors labor, yet they require contemporary reinterpretation. This reinterpretation, viewed through modern perspectives, shapes their modern interpretations—which ultimately enrich, contribute to, and pass down traditions to future generations."

Therefore, the author believes that for today, the modern creative methods of traditional dance can be used to present the path of "the modernity of the theme" of folk dance: vocabulary tradition, costume tradition and music tradition, so as to express the modernity of today.

For instance, the Mongolian dance piece "Romantic Grassland" focuses on the theme of "daily life and labor of grassland herders." Its vocabulary draws from traditional elements: -- The choreographer pays tribute to Mr.Jia Zuoguang by incorporating dance movements like stiff shoulders, shrugging shoulders, stomping feet, shearing sheep, and milking from the traditional "Ordos Dance." Its costumes feature a light-colored Mongolian robe with a right-side open slanted lapel, a waist sash, and black leather boots. Its music originates from the national intangible cultural heritage "Ordos" short-tune folk songs, characterized by profound simplicity and bold, uplifting melodies. Through modern creative methods, the work breaks away from conventional Mongolian dance conventions, achieving a transformation of Mongolian dances "modernity" in contemporary contexts. It portrays young men and women as passionate, courageous, and striving individuals who ultimately build families and careers, expressing the Mongolian peoples happy and fulfilling lives on the grasslands while showcasing their romantic spirit and vibrant ethos.

For instance, the Uyghur dance piece "Mai Gaiti Under the Sun" adopts the theme of "Shandongs targeted support for Mai Gaiti County." Its vocabulary tradition -- primarily utilizes traditional "Daolang" expressions from the middle and lower reaches of the Yarkand River in southern Xinjiangs Mai Gaiti County, including leg bending, knee trembling, sliding steps, and stomping movements. Its costume tradition -- features village elders wearing knee-length, front-buttoned robes, while young villagers adopt diverse attire ranging from short jackets to Western-style shirts adorned with distinctive Uyghur patterns. Its musical tradition -- draws from the Daolang Muqam suite—a significant genre of Xinjiangs Uyghur Muqam art. The lyrics are entirely adapted from widely circulated folk songs from the Daolang region, accompanied by traditional instruments like the Daolang Aijike and Daolang rewaq. Its modern reinterpretation -- interprets traditional Uyghur dance through contemporary perspectives, blending elements of Shandongs drum dance and yangge. This fusion vividly portrays the collaborative journey between Rizhao, Shandong and Mai Gaiti, Xinjiang, creating a unique artistic style that deepens the works cultural significance and aesthetic appeal. It expresses the vibrant life and spirit of Xinjiang people in the new era, nurtured by the Partys close care.

For instance, the Mongolian dance piece "Old Goose" adopts a theme of "humanistic care". Its vocabulary draws

from traditional elements: -- In Chinese culture, the goose symbolizes longing, while in Mongolian tradition, it embodies resilience and loyalty. The work employs classic Mongolian folk movements like "shaking shoulders", "stiff wrists", and "soft arms", using rhythmic variations to convey the emotional fluctuations of elderly artists. Costumes reflect tradition: -- Male dancers wear dark-colored high-collared robes with right-side slanting lapels, cotton waistbands, and leather boots. Female dancers don traditional dark purple silk robes paired with crimson loose trousers, also clad in leather boots. Music preserves heritage: -- The piece features the Mongolian long tune, hailed as "a living fossil of grassland music", whose melancholic melodies flow through the narrative. Modern choreography breathes new life: -- Beyond depicting "sheep grazing in the wind" on the grasslands, "Old Goose" becomes a poetic dance celebrating "an old steed remaining in the stable". Centering around a "long bench", the choreographer creates a dialogue between the elderly and their inner visions within constrained physical spaces. Breaking free from traditional partner dance techniques of "following" and "transmission", it employs concise yet profound dance language to convey depth. The cultural connotation shows the old man thinking about life, and also causes people to think deeply about life.

For instance, the Shandong Drum Dance piece "Spring Dawn at Jianxi" adopts the theme of "Zhangqiu Sanjianxi Village Secretaries Rural Development Project." Its vocabulary draws from traditional elements: -- Using the "Umbrella Dance" — one of the five core roles in traditional drum dance — as its creative foundation, it incorporates representative movements like "holding an umbrella," "carrying an umbrella," and "lifting an umbrella," combined with techniques such as "striding," "squatting," and "circling." This expands the semantic meaning to emphasize the strength of the back and spine during farming. The costumes feature traditional elements: -- Wearing traditional silk sets with a pullover shirt top and bell-bottom trousers, the overall dark brown tone complements the attire. The music embodies the robust and bold character of Shandong Drum Dance, showcasing the unique charm of northern Han culture. The piece integrates traditional percussion instruments like drums, gongs, and cymbals, paired with rhythmic shouts to create an uplifting atmosphere. Through modern creative methods: -- The choreographer approaches "Spring Dawn at Jianxi" from a contemporary perspective, reimagining traditional dance through props. The umbrella serves dual purposes — as both a farming tool and an emotional symbol connecting Gao Shuzhen with the villagers, while metaphorically representing the Party's "great love" for the people, highlighting the Party's role in safeguarding the new era. Holding in her arms Gao Shuzhen, she led the villagers to build Sanjianxi village into a "national model village of rural governance", presenting a thriving scene.

In conclusion, the author observes that in the creative practice of such ethnic folk dance works, choreographers delve deeply into traditional vocabulary to showcase the unique charm of traditional dances, with costumes and music adhering to tradition. However, these works transcend mere replication and imitation of tradition. Instead, they employ modern creative methods to interpret the evolution of traditional dances in contemporary contexts, thereby reflecting modern lifestyles. Therefore, the presentation path of such works follows this pattern: traditional vocabulary, traditional costumes, traditional music, and contemporary

interpretation through modern creative approaches.

(2) It is presented by the way of modern dance creation

This paper involves two concepts: "modern dance" and "the creation of modern dance". The "modern dance" mentioned in this paper only refers to the modern dance in China.

The development history of the term "modern dance" is complicated. The explanation here is related to the core idea that Chinese modern dance has always been in sync with our times, and its common fundamental reflects the demands and voices of the times -- the pursuit of artistic innovation and progress.

The creation of modern dance involves the essence of choreography itself. Its presentation should evolve through localized exploration in China. Choreographers must base their work on acute observations and reflections of their era, consciously excavate national cultural heritage, and through persistent exploration and personalized creative pursuits, express vibrant life experiences rooted in the present moment.

Therefore, the author posits that for contemporary dance, the path to achieving "modern subjectivity" through modern choreographic methods lies in three dimensions: vocabulary modernity (drawing on traditional cultural symbols or lexicon), contemporary costumes, and modern music—all employed to express modernity. It is crucial to clarify the concept of "vocabulary modernity drawing on traditional cultural symbols": These works are not conventional "traditional dances," but rather modern expressions using "traditional cultural elements" as creative materials. As Wang Mei emphasized, "Materials are the foundation of choreography—they're essential tools that creators must leverage to complete their work. Materials should be utilized, but not borrowed superficially; they shouldn't be reduced to mere content, but rather treated as creative instruments." This perspective directly addresses the issue Wang Mei criticized as "materials being enslaved by content."

For instance, the modern dance piece "Boat" draws inspiration from the symbolic meaning of the Chinese traditional "boat" motif, using imagery such as sailing, capsizing, and sinking boats as creative elements. Its vocabulary combines modern techniques with traditional elements -- incorporating Korean ethnic dance vocabulary. The choreographer skillfully coordinates the harmonious use of "breathing" and "movement dynamics" from traditional Korean ethnic dance. In the work, the rhythm, duration, weight, and tempo of breathing are synchronized with the "lifting" and "sinking" postures in dance poses, as well as the "pausing" and "striking" steps. The costumes are modern -- female dancers wear light gray buttoned modern dance robes paired with dark gray dance tube pants, while male dancers wear black modern dance long jackets with matching dark gray dance tube pants. The music is contemporary -- beginning with rolling waves of white noise, it features a modern-sounding lyrical melody. The choreography employs modern creative methods to express contemporary themes -- Through traditional Korean dance materials, the modern dance piece "Boat" conveys the choreographers' philosophical reflections on life's multifaceted relationships and constructs a unique meaning of "rowing upstream against the current and sharing weal and woe" with its modern spiritual core.

For instance, the contemporary dance piece "Shugou" (Bone Sculpture) explores the umbrella-making process of "Luzhou Fenshui Oil Paper Umbrella" from Sichuan. Its vocabulary draws on modern expressions while anchoring in traditional cultural symbols-- incorporating elements from

intangible heritage and opera traditions. In the work, female dancers adopt umbrella-shaped postures, showcasing resilient arm movements and vigorous steps that blend robust physicality with delicate emotional nuances. The costumes feature modern aesthetics-- with women clad in strikingly designed crimson wrapped dresses and abstract red umbrella headpieces, blending cultural depth with contemporary appeal. The music adopts avant-garde approaches-- abandoning conventional melodies to experiment with new musical languages, incorporating modernized vocal techniques from Peking Opera and Sichuan Opera. These interwoven musical elements subtly convey artisans passion and dedication to craftsmanship. Through modern choreographic methods, the piece reimagines traditional opera dance elements with contemporary artistic concepts, establishing "Bone Sculpture" as the core theme. Like bamboo with its joints symbolizing human aspirations, it embodies the indomitable spirit of Bashu people, akin to the unyielding will in Chinese cultural heritage-- as the golden bamboo maintains its joints through centuries, and the umbrella ribs remain unbent through millennia.

For instance, the modern dance piece "We Saw the Wild Geese" draws its theme from "the authentic experiences of an Inner Mongolia cultural expedition team." Its vocabulary blends modernity with traditional elements -- incorporating Mongolian dance vocabulary. The choreographer utilizes traditional Mongolian movements like arm swaying, shoulder shaking, cradle steps, and horse-holding gestures. In the work, dancers metaphorically represent "the journey of cultural exploration" through horse-like stances, while their shoulder movements and arm stretches convey the graceful yet powerful essence of wild geese. The costumes are modern -- instead of traditional Mongolian robes and boots, performers wear contemporary outfits including shirts, hoodies, short sleeves, sweaters, jeans, and dark brown Martin boots. The music is modern -- maintaining Mongolian musical characteristics while incorporating contemporary arrangements with electronic sound effects to align with modern aesthetic preferences. Through modern creative methods, this work highlights the significance of "deep-rootedness" in contemporary artistic creation and expresses profound reverence for Mr. Jia Zuoguang.

For instance, the modern dance poetry drama "Poetic Memories of Dongpo" adopts the theme of "the contemporary spirit resonating with the Chinese ethos nurtured in Su Dongpos poetry," exploring human joys and sorrows while celebrating an optimistic and open-minded character. Its vocabulary draws on traditional cultural symbols-- blending martial arts, opera, calligraphy, ink painting, and poetry with modern dance movements, distilling the essence of classical Chinese philosophy and aesthetics. Through traditional Chinese freehand brushwork techniques, it retraces millennia of cultural heritage to achieve an aesthetic "dialogue between past and present." The costumes embrace modern aesthetics-- featuring light bluish-green as the base color, complemented by pale brown accents of purple and goose yellow. The paper-like fabric creates a distinctive modern aesthetic that harmonizes with dancers twisting waistlines and leg movements. The music adopts contemporary approaches-- merging the expansive tones of guqin with modern compositions to craft a fresh musical style that accurately conveys Su Dongpos emotional shifts across different scenarios. The drama employs modern choreography to express contemporary themes-- distinguishing itself from

traditional interpretations, using modern dance to interpret Chinas excellent traditional culture and telling Chinese stories to the world.

In conclusion, the author argues that modern dance works of this kind adopt a creative approach where choreographers utilize contemporary vocabulary infused with traditional cultural symbols or expressions. By integrating modern aesthetics to innovate music and costumes, they employ modern choreographic techniques to convey contemporary life. The development path of such works follows three dimensions: modern vocabulary supported by traditional cultural elements, modern costumes, and modern music—all expressed through contemporary choreographic methods that reflect today's realities.

3. The Application of Modernity in The Subject Matter of Modern Choreography of Traditional Dance- Take the Work "Growth" as an Example

(1) Modernity analysis of the subject matter in the work Growth

The "modernity of subject matter" in the work *Growth* primarily concerns the choice of themes. The authors creative process originates from real-life experiences and personal journeys, specifically drawing on their academic journey from Henan to Xinjiang. Moreover, this "academic experience" directly relates to contemporary life, which forms the core of the authors modernity analysis.

The "modernity of the subject matter" in the work "Growth" presents the present time and the real scene of my current life as a graduate student.

The modernity of subject matter in the work "Growth" reflects the authentic academic journey of people like the author in this era. In my view, every student who travels thousands of miles for education carries aspirations for their future academic path and strives to achieve modest success through practical research. Yet how challenging that is! It is precisely this solitary, painful, tedious, and pressure-filled graduate life that makes us stumble through growth, forging a resilient armor that gives us the determination and courage to move forward resolutely.

Therefore, I choose to interpret my understanding of modernity in traditional dance choreography through my postgraduate journey, using my personal experiences, stories, choreographic creations, and reflections as a lens. From the perspective of a modern individual, I express the modernity embodied in the saying: "Though the road is long, we shall walk it; though the path is bold, we shall tread it."

(2) The path of modernity presentation in the theme of the work "Growth"

The presentation path of "the modernity of the theme" in the work "Growth" is presented by the above modern dance creation, that is, the vocabulary modernity supported by traditional cultural symbols or vocabulary, modern costume and music, and the meaning of modernity is expressed by the modern creative method.

Modern vocabulary is supported by traditional vocabulary. During the creation of the work "Growth", I drew inspiration from traditional Uyghur dance. It should be clarified that my use of these dance elements stems purely from creative necessity. The specific movements like "wrist circling", "stepping with cushioned steps", "shuffling steps",

"hand spreading", and "hat dragging" in Uyghur dance perfectly aligned with the practical requirements of my choreography for "Growth". These movements served as essential tools rather than content itself. My incorporation of these dance techniques was intended to convey personal perspectives and reflections, not to replicate the inherent essence of Uyghur dance or its traditional repertoire. This work ultimately expresses my inner journey of growth through artistic expression.

For instance, in the second segment of the work "Fantasy": The author employs the Uyghur representative gesture "rotating wrist" as a key element. This movement, considered essential for personal expression, demonstrates unique kinetic characteristics that offer abundant possibilities in contemporary choreography. Rather than directly adapting traditional standardized postures of the "rotating wrist," the work utilizes props like -- stools. Through three spatial transformations— "sitting on the stool," "standing on the stool," and "lying down on the stool" —the gesture undergoes deconstruction and reconstruction. When "sitting on the stool," the rotating wrist occupies low-altitude space, where wrist movements contrast with the stationary body to convey restrained yet profound emotional depth. In "standing on the stool," the gesture ascends into high-altitude space, blending wrist fluidity with bodily extension to embody upward momentum and aspirations. When "lying down on the stool," the wrist rotates toward the ground, creating visual tension through contact that symbolizes exploration of the unknown. These dynamic spatial transitions profoundly articulate the authors boundless imagination and reverence for cultural symbols across Xinjiang, expressing deep commitment to cultural preservation and creative reinterpretation. Think about it.

For example, in the four-part composition "Contemplation" --, I selected the traditional Uyghur step "Shibu" (shuffling steps) as my creative material. As one of the most distinctive steps in Uyghur dance, its unique rhythmic and kinetic characteristics provided strong support for content expression. In this work, I broke away from the original rhythm and kinetic patterns of "Shibu," using three horizontal lines of "Shibu" movements to construct a progressive narrative structure. The first "Shibu" appears with hesitant, slow rhythms, reflecting the authors inner hesitation and anxiety. The second "Shibu" accelerates in tempo and intensifies physical force, expressing worried emotions. The third "Shibu" further progresses in rhythm and kineticity, symbolizing deepening contemplation and exploration. This approach not only reimagines the traditional "Shibu" but also fully conveys the authors inner struggle and quest for answers when facing lifes dilemmas.

For example: Five-Part Work: Answer -- "The Meaning of Persistence" draws on the distinctive characteristics of traditional Uyghur dance steps. The choreographer innovatively adapted the "pad step" technique, leveraging its unique rhythmic patterns and movement dynamics to align with contemporary artistic expression. Rather than rigidly adhering to traditional forms, the work integrates modern aesthetic sensibilities and emotional expression. Through synchronized "pad step" rhythms, performers holding digital devices, backpacks, books, and stationery sequentially depict different phases of academic journey: the excitement of admission, the confusion of uncertainty, the aspiration of hope, and the reflection of graduation. Each stage employs "pad step" as its foundation, with variations in movement

intensity, tempo, and spatial positioning conveying distinct emotional tones. This approach not only highlights the timeless relevance of traditional steps but also transforms personal educational experiences into universal emotional resonance.

Second, modern clothing

In the work "Growth", the author adopts a clothing style that is in harmony with the content of the work and conforms to modern aesthetic sense. He abandons the complicated clothing forms and turns to the design tone of delicate, flexible, concise and rich in meaning.

For example: Work Preface: Arrival -- "Journey Westward" features actors clad in white loose-fitting short sleeves, blue tight jeans, and white sneakers. The designer skillfully incorporates modern fashion elements: the white shorts evoke a serene mindset and carefree spirit during the journey; the blue jeans symbolize unwavering determination to explore uncharted territories; the white sneakers convey a relaxed and joyful attitude towards embarking on the Xinjiang academic journey, along with fearless resolve for the road ahead. The attire perfectly aligns with the protagonists context of starting their studies in Xinjiang, while conveying a proactive outlook and optimistic spirit toward the future.

For instance: A captivating passage from the work "Kaleidoscope": The group dance performers wear vibrant short sleeves in red, yellow, blue, green, and orange on their upper bodies, paired with matching light gray straight pants. This colorful costume design masterfully conveys the authors intended message – the profound impact of Xinjiangs diverse ethnic dances upon first arrival. It vividly showcases the passionate exuberance of Uyghur dance, the graceful elegance of Kazakh dance, the heroic grandeur of Sawudun dance, the sincere simplicity of Tajik dance, and the breathtaking splendor of Kizil dance.

For example: Section 2 of the work "Divine Journey -- Fantasy", the main costumes feature modern dance attire with a blue-green loose-knit top and trousers. Blue symbolizes tranquility, depth, and wisdom, while green represents hope, vitality, and the pulsating rhythm of life. The blue color guides the mind into boundless cosmic imagination, whereas the green ignites sensitivity to life and yearning for beauty. Both the costumes and color scheme embody the themes of "Imagination" and "Enchantment", creating a mystical realm of infinite contemplation.

Third, modern music

In the work "Growth", the author adopts the musical elements that are compatible with the modern style and can be matched with the creative content. Through the innovative attempt and application of the style of the work, the work is closer to the ears and eyes, thus expanding the emotional content and expressiveness of the content of the work.

For instance: Aesthetic Appeal -- The author selected "Kaleidoscope" as a musical piece with distinctive melodies and profound symbolism. This composition embodies auspiciousness, happiness, springtime vitality, and the arrival of hope. Its melodious tunes, brisk rhythm, and vibrant energy convey an uplifting theme that inspires positivity. The works essence perfectly mirrors the authors own experience upon entering Xinjiang—where the regions richly diverse ethnic dances captivated them with their dazzling splendor.

For example: The four-part analysis of "Contemplation" (Serenade) reveals its artistic excellence through a meticulously crafted structure. The composition features crystalline arpeggios as delicate accompaniment, which

artfully accentuates the lyrical yet intensely expressive theme melody played by the violin soloist. This performance style masterfully amplifies the works complex emotional depth and philosophical contemplation.

For instance, in the finale "Farewell -- Towards the Sun" of the work, the composer employs music that reflects on past years through contemplation. The lyrics vividly depict nostalgic reflections and profound contemplation about bygone days, while the richly melodic and harmonious composition not only enhances the auditory appeal but also poignantly conveys the complex emotions and thoughts surrounding the impending conclusion of graduate studies.

Fourth, express meaning today with modern creative methods

Drawing from the vocabulary of traditional Uyghur dance, I distilled essential movements like "wrist circling," "stepping with cushioned steps," "shuffling steps," "hand spreading," and "hat dragging." Through modern choreographic techniques and drawing on my graduate school journey, I reimagined myself as a determined scholar navigating academic challenges. Like armor forged through trials, this process cultivated both unwavering resilience and courageous determination. The work ultimately embodies the modern interpretation of the Chinese proverb: "Though the road is long, perseverance leads to arrival; the bold take action." Rooted in personal learning experiences, *Growth* aims to inspire learners like myself to face difficulties with steadfast resolve and relentless determination.

4. Reflections on the Modernity of Traditional Dance Themes in Modern Creative Compilation

(1) The modernity of the subject matter of the modern creation of traditional dance is based on personal thinking

The central theme revolves around the individual. During my graduate studies, I encountered creators who consciously embraced traditional culture, exemplified by works like "Mai Gaimi Under the Sun", "Lianhua: Full Wall", and "Grandpas Samawal". The creations of Zhang Peng and Li Mengyu profoundly influenced me through their exploration of how traditional dance evolves to reflect modern life and contemporary themes. These works revealed the dynamic relationship between traditional choreography and modern creative expression, as well as its connection with contemporary subject matter. As I progressed in developing my thesis and refining my artistic practice, my conceptual framework became increasingly crystallized and focused.

During the creation of my graduation work "Growth", I gained profound insight into the concept of "modern subject matter". Simply choosing "contemporary life" as a theme isn't enough to achieve true modernity. Authentic modernity in subject matter requires systematic and comprehensive integration, demanding multidimensional support from choreographic vocabulary, costume design, and musical arrangement. These elements must align closely with the core message to collectively shape a dance piece embodying modern characteristics. Taking the "Fantasy" section from "Growth" as an example, I deliberately selected the traditional wrist-wrapping movement. This choice wasn't arbitrary but stemmed from reimagining and analyzing this action, which precisely conveyed the immersive and imaginative essence I sought to express. Through this deliberate approach, the choreography laid a solid foundation for achieving modernity

in the works thematic expression.

Furthermore, I am well aware that creators' subjective perspectives often get trapped in mental frameworks and emotional biases, which may compromise the objectivity and clarity of their work. To ensure the play "Growth" effectively conveys its core message to audiences, I consciously freed myself from the constraints of being a creator. By adopting an audience-centric perspective, I made targeted adjustments to refine the work's presentation, ensuring it clearly communicates my intended ideas and emotions. Taking the excerpt "The Meaning of Persistence" from "Growth" as an example, the narrative focuses on the journey from receiving admission letters to graduating with a diploma—a complex process that needed simplified presentation. Through meticulous adjustments to action sequences, emotional transitions, costumes, and props, these refinements were successfully demonstrated during the creative showcase.

In a word, the authors' practice aims to "express my real life", that is, to reflect and convey the specific manifestation and spiritual pursuit of the authors' current life, and to seek common ground with people who have similar life experience and emotional resonance with the author, so as to realize cross-era emotional connection and cultural inheritance.

(2) The modernity of the subject matter of the modern creation of traditional dance and its thinking today

The keyword "today" today not only signifies temporal concepts but also carries profound implications. Its core elements lie in "the present" and "now," closely related to the authors' research on "the modernity of subject matter." The essence of "the modernity of subject matter" lies in presenting the "present"—that is, expressing contemporary life through modern perspectives and identities. For artistic creation, modern life serves as a crucial source for creators to select themes. Only through modern life, and only within modern life, can works possess the characteristics of "the modernity of subject matter." The choice to explore the modernity of traditional dance as a starting point for studying "the modernity of subject matter" stems from its pivotal role in evolving contemporary dance.

The author maintains that in our current era, we should confront reality head-on and deeply comprehend the pervasive modernity permeating daily life. Drawing inspiration from authentic academic experiences and traditional Uyghur dance traditions, I created my graduation work "Growth"—a contemporary interpretation of the timeless adage: "Where there's a will, there's a way." As the creative practitioner navigating this journey, I actively addressed challenges through exploring new knowledge domains, learning from others' successes, and critically examining my own creative processes. This practice-driven exploration and reflective practice have enabled me to transcend conventional cognitive boundaries, achieving a qualitative leap in both professional understanding and practical capabilities.

In today's globalized cultural landscape and rapidly evolving social context, the modern reinterpretation of traditional dance through "modern themes" serves as both a testament to respect for cultural heritage and an innovative exploration of contemporary development pathways. Through this practice, I have gained deeper insights into the interplay between tradition and modernity, discovering fresh possibilities for their integration while contemplating how traditional culture can be expressed, developed, and ultimately shared globally. Moving forward in artistic

creation, we should embrace the fruits of modern civilization while actively seeking spiritual nourishment from traditional culture. This approach not only enriches our intellectual world but also contributes to preserving cultural diversity and sustainable development, ultimately providing valuable cultural support for building a community with a shared future for mankind.

5. Conclusion

Through studying both theoretical frameworks and practical applications, I have come to recognize that the modern relevance of themes in traditional dance choreography is fundamentally tied to its contemporary development. The essence of "modern thematic relevance" lies in capturing the present moment—present-day life experiences interpreted through modern perspectives. For artistic creation, modern life serves as a vital source of inspiration for theme selection. Only through engaging with modern realities can we authentically embody the characteristic of "modern thematic relevance." Building upon my exploration of "contemporary choreography in traditional dance," I have conducted in-depth self-exploration and research into how to achieve this modern thematic relevance through creative practice.

When analyzing the "modernity of themes" in the modernization of traditional dance creation, the author adopted two approaches related to creative content to facilitate more effective differentiation and comparison. Approach 1: Presenting through ethnic folk dance pathways—traditional vocabulary, costumes, and music—to express contemporary meanings. Approach 2: Presenting through modern dance pathways—modern vocabulary supported by traditional cultural symbols or vocabulary, modern costumes, and modern music—to convey contemporary meanings through modern creative methods. The authors graduation work "Growth" was created based on Approach 2. This piece examines personal growth experiences during graduate studies, employing a modern creative system for traditional dance. It interprets the modernity expressed in the phrase "Though the road is long, we will walk it; those who dare act will act" through "my identity," "my story," "my choreography," and "my reflections." Both the starting point and endpoint of this practice focus on the creative expression level, aiming to demonstrate how traditional dance evolves and innovates in contemporary creation, reflecting modern life while highlighting the "modernity of themes."

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