

# Symbiosis and Evolution: A Linguistic Musicological Study of Cantonese Tone System and Cantonese Opera

FANG Zihao

Conservatorio Giuseppe Verdi di Milano, Milan, Italy

This study explores the intricate symbiotic relationship between the Cantonese tonal system and Cantonese opera through an interdisciplinary lens of linguistics and musicology. Cantonese, with its complex tonal architecture and unique phonetic characteristics, serves not only as a communicative medium but as a structural blueprint for the melodic and rhythmic composition of Cantonese opera. Through historical tracing, phonological analysis, and performative interpretation, the paper examines how tonal contours directly shape vocal techniques, emotional expression, and narrative cadence within the opera tradition. The research further investigates how socio-cultural factors—ranging from regional identity, migration, and colonial modernity to contemporary digital transmission—have mediated the evolution and resilience of this art form. By demonstrating how linguistic tone and musical tune co-construct aesthetic experience and cultural memory, the paper offers a new theoretical model for understanding language-music co-evolution in tonal cultures. This inquiry not only affirms Cantonese opera's role as a living archive of regional identity but also proposes strategies for its revitalization amidst the shifting conditions of modernity and globalization.

*Keywords:* Cantonese Opera, Cantonese tone system, linguistic musicology, tonal language

## Background

Cantonese is a dialect of Chinese from the Sino-Tibetan family. It is a tonal language mainly spoken in Guangdong Province, southeastern Guangxi, Hong Kong, Macau, and other areas where many Chinese people migrate. Ming (2023) calls Cantonese opera “an important part of local culture”. It mixes music, singing, martial arts, acrobatics, and acting. Owing to loyalty, love, patriotism, and faithfulness, Cantonese culture shows a collective cultural identity in the regions where Cantonese is spoken. It looks at the relationship between the Cantonese tone system and the music of Cantonese opera, which helps us understand how sound and music are connected in the opera structure. In short, the tonal and sound features of Cantonese influence the melody and rhythm of the opera and help maintain both the emotions and cultural heritage throughout many generations.

## The Symbiotic Relationship Between Cantonese and Cantonese Opera

Cantonese Opera incorporates elements from Yiyang, Kunqiang, Bangzi, and Pihuang operas, blending them with the Cantonese dialect to form a “banghuang”-based musical system. Its role types (Sheng, Dan, Jing, Mo, Chou), costumes, and facial makeup reflect strong regional characteristics, exemplifying the diversity of Chinese opera. Cantonese, one of the seven major Chinese dialects, is phonetically distinct with nine tones and a

unique grammatical structure, making it an essential case for examining linguistic evolution. The tonal and rhyming structure of Cantonese opera lyrics strictly corresponds to these tones; for example, distinctions among Yin Ping (high), Yang Ping (middle), and Shang Sheng (low) directly shape the melodic flow. Accurate pronunciation is vital for a proper rendition of the opera's singing. Historically, Cantonese was formed in the Qin and Han Dynasties. It is based on the original language of the Central Plains (ancient Chinese) and integrates the language elements of the Baiyue nationality in the south. Since the Tang and Song Dynasties, Cantonese has gradually differentiated from Chinese in the Central Plains, retaining a large number of ancient Chinese vocabulary and grammatical features (for example, "walking" means "running" and "eating" means "eating"). Cantonese not only has nine tones (Yin Ping, Yang Ping, Yin Shang, Yang Shang, Yin Qu, Yang Qu, Yin Ru, middle Ru, Yang Ru), but also has far more tones than Mandarin (four tones), and its pronunciation is cadenced. Grammatically, the word order is inverted, and there are many modal particles, such as "Le", "Bo", "baa".

Cantonese opera originated in the Ming Dynasty and was influenced by Central Plains operas in the early stage. It used "Opera House Mandarin" (a kind of Mandarin with Lingnan accent) as the singing language to express historical themes and orthodox narration. "Spoken language" and "rhymed speech" exist in colloquial dialect expression. Spoken language is directly used in Cantonese, which is vivid and popular; rhymed speech retains part of the tone of Mandarin, which is used to express the role identity (such as literati). For example, the characters call "Abba" (father) and "amah" (mother) in Cantonese colloquial, and when reciting poems, they use rhymes with Mandarin accent. Therefore, a particular relationship has been formed under the foundation of the standard language (Li & Choi, 2016). The matching between tone and tune in Cantonese music is generally very high. One traditional opera may contain a matching percentage as high as 95%. Directions of lexical pitches in consecutive syllables in lyrics are preserved mainly in Cantonese songs. Since the Tang and Song Dynasties, Guangzhou, as a foreign trade port, has attracted foreign business groups from Arabia and Persia. Cantonese has absorbed a small number of foreign words, reflecting the openness of the marine culture. Geographically, the five ridges (Yuechengling, Dupangling, etc.) separate Guangdong from the Central Plains, forming a relatively independent geographical unit, slowing down the direct impact of the Central Plains language, and enabling Cantonese to retain the characteristics of ancient Chinese.

In the late 20th century, Hong Kong films, TVB dramas, and Cantonese pop songs (such as the works of Teresa Teng and Leslie Cheung) swept the Chinese world through the mass media, making Cantonese a cultural symbol with both traditional and modern characteristics. However, during the Ming and Qing Dynasties, every time the emperor's birthday (such as the northern emperor's birthday) and the praying ceremony were held in the villages of Lingnan, theatrical troupes were invited to perform "Shengong opera", and Cantonese Opera became an important activity to connect people and gods and unite clans. For example, Foshan City's "Huaguang birthday" (the birthday of the founder of Cantonese Opera) has retained the tradition of sacrifice and drama. With the rise of commercial cities such as Guangzhou, Hong Kong, and Macao, fixed theatres (such as Guangzhou's "Guangtai" and Hong Kong's "Puqing Theater") and professional theatres have emerged. From the late Qing Dynasty to the Republic of China, the Guangdong opera "provincial Hong Kong class" peaked due to the box office linkage between the two places. Famous artists such as Ma Shizeng and Hong Xiannv went to the public through the city theater.

Cantonese opera is a representative Chinese art form popular in Hong Kong, Macau, and the Guangdong Province of China since the Qing Dynasty. Due to the cultural and traditional values, UNESCO included the genre in the Intangible Cultural Heritage list in 2009. As the common language of the Greater Bay area of

Guangdong, Hong Kong, Macao, and overseas Chinese communities, Cantonese is the core symbol of regional identity. The golden age of Hong Kong films (such as Stephen Chow's films) and Cantonese pop songs (such as Wong's works) has built a unique cultural imagination space through language symbols, strengthening the emotional connection of Cantonese Chinese worldwide. Cantonese is still the primary communication tool in family and market culture (such as the "tea drinking culture" in teahouses). Traditional Nursery Rhymes (such as moonlight) and folk stories in Guangzhou, Foshan, and other places are passed down from mouth to mouth in Cantonese, maintaining the cultural heritage between generations. Cantonese opera, on the other hand, absorbs elements of Kunqu Opera, Huizhou opera, Bangzi, and other operas, and combines Lingnan Music (such as Nanyin), martial arts, painting, and other art forms to form a performance system that combines singing, reading, and playing. Its costumes (such as Guangxiu costumes) and stage art (such as the "old-fashioned" background) all reflect the Lingnan craft characteristics.

### **The Influence of Cantonese on the Musical Characteristics of Cantonese Opera**

The nine tones and six tones of Cantonese (Yin Ping, Yin Shang, Yin Qu, Yang Ping, Yang Shang, Yang Qu, Yin Ru, middle Ru, Yang Ru) are the "natural coordinate system" of Cantonese Opera melody. The cadence of Cantonese daily speech directly affects the "chanting" of the singing. For example, the adagio melodies of "Bangzi" and "Erhuang" in Cantonese Opera often simulate the ups and downs of the tone of Cantonese narration, making the lyrics as natural as "singing and reading". This tone system is like a precise coordinate map, providing a basic framework for constructing Cantonese Opera melody.

In the singing of Cantonese opera, to ensure the correct pronunciation and avoid the phenomenon of "inverted words", the trend of melody must strictly follow the fluctuation of tone. For example, the Yin pingdiao is pronounced high and stable and usually corresponds to a higher long tone in the aria, creating a dignified and relaxed musical line; The Yang pingdiao shows a low rising trend. On the other hand, the intonation and rhythm of Cantonese have a distinctive colloquial feature. Daily speech's cadence and priority directly affect Cantonese opera's rhythm. In Cantonese, mood fluctuation and emotional expression in sentences are often realized through changes in intonation. This language feature has been skillfully used in the "adagio" and "middle plank" of Cantonese opera. For example, when singing a highly narrative aria, the rhythm of the aria will closely fit the rhythm mode of Cantonese speaking, forming an effect similar to "singing and reading", so that the lyrics and melody are naturally integrated and easy for the audience to understand and accept.

In terms of musical emotion, the tone and intonation of Cantonese are rich and diverse, and can express various emotions delicately. This language advantage has also been integrated into the musical emotional expression of Cantonese opera. In the singing of Cantonese opera, the skillful use of the key elements, such as the height, strength, and length of the tone, can accurately convey emotions such as joy, anger, sadness, and other emotions in the lyrics. For example, when expressing passionate emotions, they tend to use higher tones and straight melodic lines, with stronger strength, such as the aria of "furious"; When expressing sad emotions, they will use lower tones, tortuous melodies, and weaker strength, such as the aria of "heartbroken people at the end of the world". Compared with other dialect operas, the influence of Cantonese intonation on Cantonese opera music makes Cantonese Opera distinctive.

In terms of melody, the melody of Cantonese Opera is more closely combined with the tone of Cantonese, and the trend of melody is more dependent on the fluctuation of the tone of words, forming a distinctive feature of "singing according to words". To sum up, the intonation of Cantonese is an important basis for the formation

of the musical characteristics of Cantonese opera, and there is an inseparable symbiotic relationship between them. The tone system of Cantonese provides a framework for the melody of Cantonese opera. The rhythm of intonation affects the rhythm of singing, and the intonation enriches the emotional expression of music. Under the profound influence of Cantonese intonation, Cantonese opera has formed a unique musical style and become an important symbol of Lingnan culture and a precious treasure in the treasure house of Chinese opera. In addition, according to Li and Choi (2016), Cantonese songs are known to use colloquial vocabulary in their lyrics. However, a growing trend has been observed in more contemporary pop songs that use standard Chinese vocabulary instead of colloquial Cantonese. On the other hand, the traditional Cantonese opera has also always been written using standard Chinese for much more poetic effects without sacrificing the strict conformity to the concordance between tones and tunes. The harmony in melody guarantees that a word may still be heard correctly in limited and sometimes uncommon contexts in the operas.

The tension of the vocal cords increases when pronouncing in the high pitch area. Pitch stability is often maintained with the help of head cavity resonance (such as the frontal sinus and sphenoid sinus), so that the melody lines are clear and sharp. For example, when the Cantonese Opera “Zihou” (Dan role) is sung in a high pitch, using head cavity resonance can avoid vocal cord fatigue. The chest resonance (such as the throat and chest cavity) needs to be mobilized to increase the sound thickness when the bass area sounds. For example, when the “big throat” (old student) line sings a gloomy aria, the penetration of the bass should be strengthened through chest vibration. In terms of tone, Cantonese vowels are mainly composed of opening and closing tones (such as [a], [ɔ]) and round lips (such as [o], [y]). When pronouncing, the opening and closing of the mouth is large, forming a bright and transparent tone base. When pronouncing the opening rhyme “a” (such as “Jia” gaa1), the mouth is wide open, the vocal cords have a wide range of vibration, and the timbre is full and outspread. It is common in the drag part of the Cantonese Opera “banghuang” aria, enhancing the tension of the melody (such as the “toppling mountains and Seas” aria in the six countries’ significant seal phase).

The round lip rhyme “O” (such as “Ge” go1) requires the lips to be rounded, and the sound waves form a converging effect in the mouth. The voice is mellow and implicit, suitable for a lyrical aria, such as the euphemism of “selling the posthumous flowers” in the imperial flower. The dark and bright timbres often affect the direction of intonation to a great extent (Li & Choi, 2016). It is suggested that Cantonese music strongly matches tones with tunes in traditional and contemporary songs. More specifically, directions of lexical pitches in consecutive syllables in lyrics are, to a large extent, preserved in Cantonese songs.

Compared with vocalization in vocalization, Zihou (female vocalization) imitates the high-frequency characteristics of Cantonese female vocalization, creates a slender and bright voice color through head cavity resonance and front mouth vocalization (such as the sweet and mellow voice of “selling litchi” in Ode to litchi), and forms acoustic echo with the high tone of Cantonese female daily voice (Yin Ping, Yin Shang). Big throat (old student’s profession) learns from the Cantonese male voice habit in the bass area, using the chest resonance and back mouth opening skills. The voice is rough and vigorous (such as the vigorous aria of “countries in succession” in the six kingdoms’ great seal), which is consistent with the low and gentle characteristics of the Cantonese male voice, Yangping (21 key) and Yangqu (22 key). From the perspective of sound resonance, the pitch curve of Cantonese tones (e.g. 55 tones for Yinping and 21 tones for Yangping) directly affects the melody trend, forming a unique “tune by character” melody mode: the word Yinping (high tone) often corresponds to the high pitch progression in the melody. For example, when singing the word “Tian1”, the melody line usually starts from the high pitch area, and the timbre is bright and sharp; The Yangping character (low tone) tends to be low

pitched and circuitous. For example, the tone of the “Shi” (si4) character is deep and thick—the contrast between the two forms the flat tone fluctuation of the melody of Cantonese opera.

Besides, the rapidity of the entering tone character forces the melody to adopt a short interval jump or stop sign. For example, the “entering” character (jap6) of “sword and hairpin round” in “the story of purple hairpin” is abruptly closed with an octave, combined with the voice mode of instant tightening of the throat, forming a “sudden stop” tone setback and strengthening the dramatic conflict. In conclusion, the essence of the influence of Cantonese on the musical characteristics of Cantonese Opera is the gene transcription from the speech system to the music system. From the selection of the cavity at the sound-producing position to the spectrum composition of the timbre texture, from the shaping of the melody by the tone curve to the resonance of dialect phonology and musical instruments, every phonetic element of Cantonese has left a deep mark on the music of Cantonese opera. This artistic logic of “rhyme is tune rhyme” not only achieves the unique aesthetics of Cantonese Opera “southern style tune”, but also reveals the survival law of dialect opera “based on language”. When the Cantonese tune’s rhythm and the music’s fluctuation reach the acoustic isomorphism, Cantonese opera will obtain an irreplaceable degree of regional cultural recognition.

The ups and downs of phonology shape the melody trend of Cantonese opera. The melody lines of Cantonese opera arias (such as Bangzi and Erhuang) closely fit the Cantonese tone. In slang, the pronunciation of Yin Ping tone words (such as “low” and “ladder”) is high and flat, which corresponds to the stable pitch of the long-term value in the aria; Yang entering tone characters (such as “box” and “Za”) are short and powerful, often corresponding to syncopation rhythm or pause in melody. Cantonese slang lyrics are usually rhymed with dialect Rhymes (such as “Jiangyang rhyme” and “Gusu rhyme”), which are different from the rhyme rules of Mandarin. Cantonese opera aria is often divided into phrases according to Cantonese rhymes, forming a unique paragraph structure. For example, “Liang” and “song” in slang belong to “Jiangyang rhyme”. When they are repeated in the aria, they can enhance the music’s continuity and memory through the melody’s modeling or variation. Moreover, Cantonese opera originated from the folk. The extensive use of slang makes its music closer to the market life, forming the characteristics of popularization and strong narrative. Cantonese slang often uses vivid metaphors to express abstract emotions, such as “depressed heart” (heart), “making trouble” (making trouble), etc. When these words enter the play, music simulates semantics through rhythm changes or musical instrument timbre: “heart depression” may use vibrato or decorative sounds to express inner fluctuations; “Do something funny” may create a sense of banter with the rapid wooden fish rhythm or the Jinghu glide. In terms of narrative slang, the musical structure of Cantonese Opera (such as “adagio”, “medium panel”, and “Allegro”) switches according to the narrative needs of the lyrics. Slang, because of its directness, is often used in the climax of dramatic conflict or the monologue of market figures. At this time, music often changes from slow adagio to compact Allegro, forming the “language rhythm drives music rhythm” characteristic. For example, when the characters quarrel, they use slang words such as “tooth rub Su” (arrogant person). The singing speed is accelerated, and percussion music is added to create a tense atmosphere. Cantonese slang often expresses metaphors through puns and homophones (for example, “eating dead cats” means carrying the blame). In contrast, Cantonese opera music symbolizes emotional transition by melody variation or mode conversion. For example, when the character “eats the dead cat”, the melody may change from the bright G key to the depressed F key, strengthening the tragic color with the semantics of slang.

Slang, as the collective memory of Cantonese native speakers, forms an emotional connection with Cantonese opera music. For example, when the classic slang “fear of ghosts at the bow and fear of thieves at the

stern” was adapted into the aria of Cantonese opera, it was easier for the audience to substitute the musical situation because they were familiar with the language symbols, which strengthened the identity of Cantonese opera as a regional cultural symbol. Therefore, the slang lyrics and Cantonese opera music form a symbiotic relationship. The phonological characteristics of Cantonese provide the melody skeleton for Cantonese opera, while slang’s semantic and cultural connotations endow it with flesh and blood. This influence is not only reflected in the musical form (such as the melody determined by tone and the rhythm driven by slang) but also profoundly shapes the aesthetic character of Cantonese Opera—secularized narration, localized timbre, and emotional expression. In the innovation of contemporary Cantonese opera, preserving the linkage mechanism between slang and music is still the key to maintaining its nativity and vitality (Li & Choi, 2016). The result suggests that Cantonese music strongly matches tones with tunes in traditional and contemporary songs. More specifically, directions of lexical pitches in consecutive syllables in lyrics are preserved mainly in Cantonese songs. The difference in the degree of such tone—tune matching is significantly affected by how a song is created, i.e. the harmony between tone and tune is further promoted or hedged depending on whether a song is written in a melody—lyric—first one.

In terms of performance ecology, the “reading” and “singing” of Cantonese form a dynamic complement, and construct a unique voice level of Cantonese Opera: Cantonese opera can be divided into “Rhyme” (close to written language, with a sense of rhythm) and “spoken language” (slang spoken language). The intonation fluctuation of the spoken language is rhythmic, such as the “Chicken and Duck Talk” (each telling their own words) during the quarrel. The speed of the spoken language is accelerated, and the intonation is exaggerated, which directly leads to the “clapper” or “rolling flower” (scattered board) in the singing. When the character changes from the spoken language to the aria, the music often starts with the ending of the spoken language. If the spoken language ends with the word “Yin Ping” (pitch 5), the singing will start from the fifth tone, forming a natural transition of “melodic language and melodic language”. In the inheritance and change of Cantonese, the historical evolution of Cantonese has left a clear mark in the music of Cantonese Opera: early Cantonese Opera (such as the “Waijiang opera” period) retains the entering rhyme of ancient Cantonese (such as “duck” reading AP), and the singing is primarily in “B” tone (equivalent to falling B tone, with bleak timbre), which corresponds to the gloomy characteristics of ancient Cantonese; Contemporary Cantonese Opera absorbs Cantonese catchwords (such as “LAT” = fierce), and integrates pop music elements into its singing (such as jazz drum rhythm and electronic sound effects), but it still takes Cantonese tone as the “gene anchor” to ensure that the innovation does not lose its native background. So in general, from pronunciation to culture, Cantonese injects an irreplaceable regional soul into Cantonese Opera: its tone is the “genetic map” of melody, vocabulary is the “coding rules” of rhythm, and culture is the “memory brand” of timbre. This influence is not simply “language adapts to music”, but the existence of language as a kind of music, which, together with melody, rhythm, and performance, constitutes the sound totem of Cantonese culture. The inheritance and innovation of today’s Cantonese Opera is a reinterpretation of the wisdom of the Cantonese language. Only by keeping this “rhyme code” can the century-old Cantonese Opera always “understand, sing loudly, and spread”.

### **Cantonese Language and Cantonese Opera in Modernity**

In the contemporary context of the 21st century, the inheritance and development of local dialect music faces significant challenges and many thorny problems (Ming, 2023). The result showed that Cantonese Opera on the Internet has more room to extend its influence and attract young people to enjoy the traditional culture.

With 5G, artificial intelligence, and 3D technology, Cantonese Opera has a bigger opportunity to be transmitted to new platforms (Leung, 2015). However, the genre has faced a transmission crisis in seeking appropriate people to become professional artists. Many experienced artists with personal style are in their twilight years, or some have even passed away.

Traditionally, Cantonese opera was transmitted through apprenticeship with an oral tradition, which has faded out since the late twentieth century (Leung, 2015). Training the new generation relies on different organizations, such as tertiary institutions. Although various organizations train new artists, graduates of these organizations are reported to find it challenging to be hired by professional troupes, mainly due to the conflict between modern training of the new generation and the traditional performance practices of the troupes. In recent years, the adoption of the Western Conservatory in nurturing musicians in China and Hong Kong has been growing. While training Cantonese opera artists has not escaped from this practice. So, building a solid cultural foundation and a living protection system is necessary.

First, an audio and video database should be established: use 4k/8k images and 3D recording technology to make panoramic records of endangered dialect music (such as ancient tunes of ethnic minorities and local quyi), and cooperate with universities and intangible cultural heritage conservation institutions to build a national/provincial “Digital Museum of dialect music” (for example, refer to the “China Intangible Cultural Heritage Network” model). Academic sorting and publishing can also be carried out: through field investigation, the lyrics text, music score, and cultural context of dialect music can be sorted out, and multimedia academic monographs, such as the integration of Chinese dialect folk songs (Digital Revision), can be published in the form of “spectrum + audio + video”, to provide basic data for research.

Secondly, more community activities may be carried out, so that dialect music can return to the essence of life. For example, it is valuable to hold “dialect singing parties” in combination with festivals such as the Spring Festival and the Dragon Boat Festival, such as the flat key singing in the “Qiantong Lantern Festival” in Ninghai, Zhejiang Province, and the Haicai tune singing in the “Torch Festival” of the Yi people in Yunnan Province, to strengthen cultural identity through a sense of ceremony. Then it is advised to support the spontaneous folk dialect music associations (such as Suzhou Pingtan fans’ club and Shanbei folk song Research Association), provide performance site subsidies and training resources, and encourage them to cultivate young artists through the “mentoring” mode.

On the other hand, communication, building an all-media matrix, needs to be increased, and breaking through geographical restrictions. For example, it is meaningful to set up dialect music challenge in dithering and fast hand, and encourage users to cover pop songs or adapt traditional tracks in dialect (such as Sichuan dialect version of the lone brave) with more than 500 million broadcasts; Station B has set up a “dialect music area” to support up in the production of “dialect music history” animated short films (such as the “roaming guide to Chinese dialect modes” series). Another is to carry forward our national culture overseas and carry out international communication, such as opening accounts on YouTube and TikTok, publishing “dialect music class” (such as explaining the tonal rhythm of Cantonese Opera in English), making interactive videos of “Chinese dialect map”, and marking the representative tunes and cultural stories behind them. Overseas special performances of dialect music can be held through activities such as “Happy Spring Festival”. For example, Ireland’s “cork International Folk Music Festival” once invited Northern Shaanxi folk singers to perform, eliminating language barriers with English subtitles and on-site translation; Cooperate with overseas musicians to create “dialect world music”, such as the transnational integration album of Mongolian Long Tune and jazz

“prairie and blues”. Therefore, only by changing dialect music from “minority heritage” to “mass culture” and sublimating it from “regional voice” to “world language” can it continue to glow with vitality in the cultural wave of the 21st century.

### Conclusion

Cantonese language and Cantonese opera have always had an inseparable symbiotic relationship. From a broad perspective, studying the relationship between Cantonese and Cantonese Opera is to decode Chinese civilization’s regional diversity and internal unity through the micro interaction of “language art”. This research can provide historical support for Guangdong, Hong Kong, and Macao’s cultural identity and contribute Oriental wisdom to protecting human cultural diversity and constructing a civilized dialogue mechanism of “harmony but difference” in globalization. Cantonese language and Cantonese opera are also inseparable when studying language musicology. The relationship is a deep coupling between the linguistic acoustic system and the musical expression system. Its research value goes beyond the scope of regional culture and becomes the key to exploring the “language music symbiotic evolution” of human beings. For linguistic musicology, this case can not only fill the gap in the study of tonal language in the discipline, but also provide the underlying logic for the construction of an academic system with both Chinese characteristics and international dialogic power—that is, starting from the Oriental wisdom of “harmony of sounds and sounds”, it reveals the universal law that language and music are “the same as human cognition”. This research is the academic practice of Fei Xiaotong’s cultural view of “each beauty is its beauty” and a critical path to contribute to Chinese academic discourse worldwide. It is hoped that in the future, more scholars and relevant personnel will devote themselves to the research on dialects and local music. More scholars will become “sound archivists” and more people will become “cultural inheritors”, so that dialect music will become a cultural star illuminating the future in the light of academic and social nourishment.

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