

THE SYNERGISTIC NARRATIVE MECHANISM OF DRAMA DANCE MUSIC AND PLOT

Yitong SHI¹ and Supavadee POTIWETCHAKUL¹

¹ Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand;
1067686605@qq.com (Y. S.); supavadee.po@ssru.ac.th (S. P.)

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ABSTRACT

This paper aims to explore the collaborative narrative mechanism between drama, dance, music and plot. The article analyzes the emotional synergy in body language melody rhythm and plot arrangement. The author adopts the method of observation and interview for in-depth research. The results show that as a kind of "body poetics", drama enhances the narrative rhythm through the spatial layout of dynamic tension and body language, and deepens the emotional expression through specific action symbols. Music, on the other hand, constructs an emotional through elements such as melody, rhythm and harmony, and promotes the development of the plot through the variation and development of thematic motifs. The plot provides a logical framework and dramatic for the entire artistic performance. These three elements form a dynamic balance in time and space. This synergistic mechanism is not only reflected in the macro-narrative, but also permeates into the micro-level scene transitions and emotional changes, creating an immersive artistic experience through the deep integration of action language, music language and dramatic language. This is of great significance for theoretical research.

Keywords: Musical Theater; Drama and Dance; Narrative, Mechanism

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INTRODUCTION

Musical theater, a comprehensive stage performance that integrates dramatic narrative, dance and physical expression, and musical auditory art, holds a significant place in the global arts community due to its unique artistic tension and the fusion of diverse aesthetics. From classic Broadway productions to avant-garde experimental works, musical theater continuously expands the boundaries of stage performance through dynamic artistic forms. Currently, academic research on musical theater primarily focuses on the functional analysis of individual artistic elements or the aesthetic value of artistic integration from a macro perspective, but lacks a systematic explanation of the internal mechanisms and practical paths for the collaborative narrative of drama, dance, music, and plot. All authors constructed a theoretical framework through a literature review and combined it with an in-depth analysis of the original musical **'Deep blue dreams'**, including professional interviews with the director of the play, Associate Professor Wang Xiaozhi from Sichuan Conservatory of Music, and National Second-Class Performer and Choreographer Liao Min, as well as on-site observations of the creative process. The study systematically analyzes the collaborative operation model of the three core elements of musical theater: drama, dance, music, and plot. The aim is to reveal the collaborative patterns of drama, dance, music, and plot in terms of rhythm control, theme construction, and emotional transmission. It explores how these three elements achieve dynamic balance in time and space through the dynamic interpretation of action symbols, the variation and development of musical themes, and the logical progression of plot conflicts, forming a three-dimensional resonance of emotional expression. This research not only helps to deepen the theoretical understanding of the nature of music art, fills the academic gap in cross-media narrative research, but also hopes to provide a practical path for music creators to integrate various artistic elements by refining the reproducible creative methods, so as to promote the innovation and development of contemporary music art and achieve aesthetic breakthrough. Purpose of this article: To explore the logical expression of emotional coordination between body language, melody rhythm and plot arrangement. To realize the mechanism of symbiosis and integration of drama, dance, music and plot from their independent creation to the stage.

LITERATURE REVIEWS

As a highly integrated form of stage art, musical theater involves the study of its narrative mechanisms from multiple disciplines, including drama, musicology, and dance studies. Scholars both domestically and internationally have extensively researched the artistic characteristics of musicals, the functions of their various elements, and their interrelationships, laying a solid foundation for this article's exploration of the collaborative narrative mechanisms among drama, dance, music, and plot.

In the foundational research on musical theater, Zhu Qihong's "Musical Theater: I Am Crazy for You an Introduction to Musical Art" systematically explores the development of musical theater, its artistic features, and the integration of its various elements. It emphasizes that musical theater is an organic blend of drama, music, and dance. This work provides a theoretical framework for understanding how these three elements collaborate in storytelling. (Zhu Qihong, 2001)

Dong Jian and Ma Junshan's "Fifteen Lectures on the Art of Drama" delves into narrative structure, character development, and conflict elements from a dramatic theory perspective, providing theoretical support for analyzing the central role of plot in musicals. These studies establish the comprehensive artistic attributes of musicals at a macro level, laying the groundwork for exploring the synergistic mechanisms among various elements. (Dong Jian, Ma Junshan, 2012)

In the field of single-element function research, Yu Ping's "Dance Morphology" analyzes the form and language characteristics of dance from a professional perspective, reveals the

narrative logic of dance expressed through body movements and spatial layout, and provides a theoretical basis for understanding the narrative function of dramatic dance in musicals. (Yu Ping, 2012)

Qian Tai pointed out in the *Artistic Characteristics of Musical Dance Creation* that the dance in musicals not only has aesthetic value, but also plays a narrative function of shaping characters and promoting the development of the plot, which further clarifies the unique role of dramatic dance in musicals. (Qian Tai, 2010)

Zhang Qian's "Psychological Analysis of Music Appreciation" discusses the influence of melody, rhythm, harmony and other elements on emotional expression from the perspective of music psychology, which provides theoretical support for understanding the role of music in creating atmosphere and promoting the development of drama. (Zhang Qian, 2015)

In "Analysis of the Composition of the Musical 'Cats' from the Perspective of Music Narratology", Wang Ning takes "Cats" as an example to discuss how music participates in the narrative through the change and development of thematic motifs, showing the important position of music in music narration. (Wang Ning, 2019)

As for the study on the synergistic relationship between various elements of musicals, Li Hongmei's "The Performance Art of Musical" starts from the perspective of performance practice and discusses the mutual cooperation of dance, music and performance in stage presentation, emphasizing the importance of the synergistic effect of each element to achieve artistic effects. (Li Hongmei, 2018)

In his lecture on "The Art of Drama", Fu Jin discussed the narrative structure and performance art of drama, which provided theoretical guidance for analyzing the coordination between the plot and other elements in a musical play. (Fu Jin, 2014)

In the article "Narrating Emotions with Dance Dance Narration in Musical", Jiang Dong discussed the interactive relationship between dance, plot and music in detail, pointing out that dance achieved the maximum narrative effect by responding to the rhythm of music and adapting to the development of plot. (Jiang Dong, 2018)

Most studies focus on the functional analysis of individual elements, with less attention given to how these elements collaborate at levels such as rhythm, theme, and emotional expression to construct a narrative system. This paper aims to explore the collaborative narrative mechanisms among these three elements through a combination of theoretical analysis and case studies, offering new perspectives and insights for the theoretical research and creative practice in musical theater.

RESEARCH METHODOLOGY

Literature research

By extensively collecting, sorting, and analyzing domestic and foreign literature related to the emotional expression of musicals and dramatic dance, such as academic works, journal papers, research reports, etc. (e.g., referring to "Introduction to Musical Theater Performance", "Musical Semiotics", etc.), the research status and theoretical achievements in this field are sorted out, the research direction and theoretical basis are clarified, and the subsequent research is provided with reference and support.

Observation method

Observation methods are reflected in three aspects: observation objects and scenes, observation times and time, and recording methods.

During the creative rehearsal of the original musical '**Deep blue dreams**', key points were observed, particularly the interactions between dramatic dance (movement design and formation changes), music composition (melody modifications and rhythm adjustments), and plot adjustments (enhanced conflicts and detailed character motivations). A total of 12 observations were conducted, covering the script's later stages, initial dance rehearsals, joint

music and dance rehearsals, and comprehensive stage technology. Each observation lasted 3-5 hours, from October 2024 to just before the premiere in January 2025. The high points were observed 3-4 times, documenting the adjustment processes at different creative stages. Structured observation forms were used to record aspects such as movement tension, spatial synchronization between dramatic dance and music rhythm, patterns of music theme changes, the alignment of rhythm patterns with plot emotions, the logic of conflict escalation, character emotional turning points, and the connection with artistic elements. Additionally, audio and video recordings of rehearsal segments, approved by the team, were taken as a basis for subsequent analysis.

Interview survey method

In December 2024, I interviewed two professionals in the field of art from multiple perspectives. First, Professor Wang Xiaozhi, an associate professor of performance at the Drama Department of Sichuan Conservatory of Music, was interviewed. She holds a doctorate in education and is also a stage director. In the interview, she delved into how dance movements can convey character emotions, harmonize with musical rhythms, and integrate into the plot development. (Wang Xiaozhi, 2024) This approach helps performers gain a deeper understanding of the collaborative narrative mechanism in practice, ultimately making the performance both engaging and immersive for the audience. Next, Teacher Liao Min, a national second-level actor and choreographer, was interviewed. As the core creator of the original Chinese musical '**Deep blue dreams**,' she shared how the story's theme and plot development form the foundation of the dance and music creation framework. (Liao Min, 2024) This includes how the choreographer designs dance movements and formations based on the music's rhythm and the plot's needs, as well as how the composer creates melodies that seamlessly blend with the dance style and the plot atmosphere. Her discussion systematically highlights the creative thinking and internal logic behind the collaborative narrative mechanism. In the design of the interview, the study employed a differentiated questioning strategy: for Professor Wang Xiaozhi, open-ended questions were used to explore creative concepts, such as, "How do you define the 'emotional resonance' between dance and plot in '**Deep blue dreams**'? Could you provide a specific scene as an example?" For Teacher Liao Min, semi-structured questions were used to focus on specific processes, such as, "Did you adjust the dance movements according to the music's melody during the choreography process? Please provide an example to explain the logic behind these adjustments." Additionally, comparative questions were used to highlight the challenges in collaboration, such as, "Compared to traditional musicals, what unique challenges does '**Deep blue dreams**' face in coordinating drama, dance, music, and plot? How were these challenges addressed?" This approach ensures that the research materials are both theoretically deep and practically detailed.

Definition of terms

Emotional synergy

In the context of musical theater, emotional synergy involves the dynamic interaction among the three core elements drama, dance, and music to form a multi-layered, three-dimensional network for emotional transmission. Drama and dance convey emotions through the tension in their movements and the rhythm of spatial arrangements, such as the confrontational actions in group dances or the lyrical extensions in solo performances. Music enhances the emotional atmosphere through its melodic nuances (such as minor keys evoking sadness), rhythmic variations (such as fast tempos intensifying tension), and harmonic contrasts (such as dissonance representing conflict). The plot, through character conflicts (such as opposing roles) and pivotal moments (such as tragic endings), stirs emotional resonance. These elements do not operate independently but work together through synchronized rhythms (such as dance moves echoing the music's beats), thematic resonance (such as stirring melodies and battle scenes under war themes), and symbolic intertextuality (such as specific action symbols and

musical motifs symbolizing character psychology). This synergy enhances and elevates emotional expression, ultimately creating an immersive experience for the audience. Unlike other single art forms, the emotional synergy in musical theater is cross-media complementary. For instance, in scenes of inner monologue, the lyrical melodies of music and the nuanced body language of dance can transcend linguistic barriers, directly impacting the audience's emotional cognition through a three-dimensional approach of 'narrative logic + auditory rendering + visual impact.'

Narrative mechanics

In musicals, the narrative mechanism is a dynamic system that integrates dramatic dance, music, and plot through specific rules and structures to tell stories and construct meanings. This core includes three aspects: rhythmic structure, symbolic system, and logical chain. In terms of rhythmic structure, the narrative rhythm is formed by the rise, development, transition, and conclusion of the plot. The melodic variations in music (such as the repeated themes of 'Memories' in 'Cats') and the rhythmic movements in dance (such as the quick pace of tap dance) create an auditory-visual rhythm. These elements achieve temporal-spatial rhythmic coordination through the matching of speed, intensity, and density (for example, a tight plot paired with rapid music and intense dance). In the symbolic system, the action symbols in dramatic dance (such as waving arms symbolizing 'resistance'), the motif symbols in music (such as specific chords symbolizing 'hope'), and the plot symbols (such as character deaths symbolizing 'tragic endings') are interconnected, forming a cross-media narrative symbol network. In terms of the logical chain, the plot provides a cause-and-effect logic of 'character conflict → escalation of conflict → resolution of the outcome.' Music and dance enhance the emotional credibility of the narrative through the emotional logic of 'joyful scenes → bright melodies + lively dances,' together constructing a dual-track narrative framework of 'logical progression + emotional drive.' In the context of musicals, this mechanism is dynamically generative, with the three elements continuously interacting and adjusting during creation and performance. For instance, choreography may be restructured due to temporary changes in music rhythm, or the deepening of plot conflicts may lead to additional variations in musical themes, ultimately forming an organic whole on stage. This mechanism breaks through the traditional drama's narrative mode centered on text and turns to a three-dimensional narrative ecology of multiple elements.

The musical "Deep blue dreams"

The original Chinese musical "**Deep blue dreams**", a patriotic military drama based on the story of naval flight, was officially premiered at Tanghu Middle School in Shuangliu, Chengdu, Sichuan province, on April 23, 2024, to celebrate the 75th anniversary of the founding of the Chinese Navy.

The story of this drama is based on the real-life experiences of Liao Liangkai, a former naval officer and aviation instructor at Tanghu High School. In 2019, Chengdu Tanghu High School became one of the first 13 national naval youth aviation schools in China, establishing the 'Naval Youth Aviation Experimental Class' (shortened to 'Aviation Class'). Unlike regular high school classes, the Aviation Class offers specialized courses such as military physical training and weight-bearing exercises in addition to academic subjects. The film '**Deep blue dreams**' draws inspiration from Liao Liangkai's experiences and the daily activities of the Aviation Class, aiming to convey through artistic means the grand ideals of patriotism, national strength, and building a world-class navy to young people. The film also aims to deepen young students' understanding of the noble duties and sacred missions of naval aviation, and to strengthen their resolve to pursue their dreams and serve the country. The film's artistic presentation, including music, performances, and stage design, has been meticulously crafted. Through captivating singing segments, vivid performances, and stage designs that align with the naval theme, the film immerses the audience in the story of the Aviation Class students striving for their dreams.

and closely tied to the naval cause, allowing viewers to be moved by strong patriotic sentiments while enjoying the art.

RESEARCH RESULTS

The characteristics and functions of dramatic dance, music and plot

1) The narrative characteristics and functions of dramatic dance.

Dance drama uses the body as a medium, transforming the dancers' movements, postures, and choreography into dynamic narratives. Its unique artistic qualities make it an indispensable narrative tool in musicals. This art form combines both directness and abstraction. In an interview, Ms. Liao Min, a second-level national actor, explained: "The trajectory of the dancers' movements, changes in force, and spatial arrangements should be directly perceived by the audience, while emotions and information are conveyed through specific postures. (Liao Min, 2024) In terms of choreography, dance drama typically constructs narrative scenes through the dynamic interpretation of groups or individuals, driving the plot forward. In musicals, intense group dances create a military atmosphere through uniform combat actions, filled with tense physical confrontations and oppressive tension. By accelerating the dance rhythm and intensifying the movements, the emotional state of the plot is transformed into perceptible visual symbols." On one hand, the actors' precise control over their bodies, rhythm, and plot makes musicals more vivid. On the other hand, the flexible adjustment of narrative time, space, and scene transitions by dance directors ensures a smoother and more rhythmic narrative flow.



Figure 1 The footage was taken from the first performance of the musical "**Deep blue dreams**" in January 2025.

Note: The actors in the musical **Deep blue dreams** express their life in the army, from the morning of intense training.

2) The narrative characteristics and functions of the plot

As the narrative foundation of a musical, the plot constructs the spatial and temporal dimensions and value system of the entire work through a structured story logic. It transforms abstract themes into dramatic tension that resonates with the audience, serving as the core link between the audience's emotions and the artistic expression. In an interview with Professor Wang Xiaozhi, associate professor of performance at the Drama Department of Sichuan Conservatory of Music, she noted: "In the narrative process, the plot not only explains cause and effect and drives the story forward but also, through the characters' life states and value choices, provokes deep reflection on human nature and social issues among the audience." From a narrative structure perspective, the plot forms a unique rhythm and melody through its arrangement of beginning, development, turning point, and conclusion. This internal rhythm, combined with the melodic rhythm of music and the physical rhythm of dance, together form the dynamic narrative system of the musical. For example, in the musical **From Afar**, when

setting up a climactic scene, a tight plot rhythm typically requires stirring music and intense dance movements to achieve emotional resonance and narrative speed, pushing the dramatic tension to its peak. The construction of character relationships provides specific emotional carriers for music and dance, and the conflicts and entanglements between characters form the emotional foundation for changes in musical themes and dance design movements. When opposing characters meet, the tense confrontation can be expressed through dissonant harmonies and confrontational body movements.

In terms of thematic expression, the plot conveys abstract ideas through concrete stories, enabling the audience to resonate with the characters' emotions and values. Excellent plot design skillfully transforms grand themes or philosophical reflections into micro-stories of individual characters, resonating with the audience through their actions and emotional choices.



Figure 2 The story of trust and mutual assistance from strangers to each other in the musical “From Afar” shows the kindness and warmth of human nature, and produces emotional projection and value recognition.

3) The synergistic narrative mode of drama, dance, music and plot.

In the musical theater's artistic system, drama dance, music, and plot are not isolated elements but are deeply intertwined through rhythm, theme, and emotion, forming an organic and unified narrative mechanism. This synergy is evident not only in the surface-level coordination of these elements but also in their deeper integration into the core of artistic expression, enabling musicals to transcend the limitations of a single medium and achieve multi-layered, three-dimensional emotional and ideological expression. In terms of rhythm, the physical rhythm of drama dance, the melodic beats of music, and the narrative pace of the plot dynamically resonate with each other. For instance, in the musical 'The Longest Day in Chang'an,' the lively and fast-paced music sets a cheerful tone for the celebration scenes, while the drama dance, with its light and agile steps and frequent formation changes, transforms the musical rhythm into visible body movements, fitting the festive atmosphere of the plot. In contrast, during the scenes of sorrowful farewells, the slow and lyrical melody of the music and the extended, paused movements of the dance complement the emotional conflicts of the characters, achieving a resonance in rhythm that intensifies the emotional tension of the narrative. This rhythmic coordination not only regulates the narrative pace of the work but also immerses the audience in specific emotional contexts through the unification of rhythm. Thematic coordination is reflected in the three elements 'shared interpretation of the core idea, allowing the work's central theme to be more profoundly interpreted through the complementary expression of multiple media, enabling the audience to perceive and understand the rich connotations of the theme from various perspectives. Emotional coordination, as the soul of musical drama narration, achieves a deep integration of drama, dance, music, and plot. The plot, through its conflicts and the ups and downs of characters' fates, evokes emotional resonance among the audience; music, through its variations in melody intensity, rhythm speed,

and harmonic clarity, further enhances the emotional atmosphere and intensifies the audience's emotional experience.

These three collaborative methods are not isolated from each other but are interpenetrating and mutually supportive: rhythmic collaboration provides the rhythmic foundation for emotional expression, thematic collaboration endows rhythm and emotion with their core meanings, and emotional collaboration drives the deepening of both rhythm and theme. Together, they form the unique narrative grammar of musicals, enabling diverse artistic elements to coexist within a unified aesthetic framework, offering the audience an immersive artistic experience.



Figure 3 The musical “Twelve Hours in Chang'an” depicts the lively celebration scene of the Lantern Festival, incorporating traditional Chinese instruments. The drama and dance have rich formations and lively steps, showing the happy atmosphere of the festival.

Case analysis of musicals

Classic musical *Cats* and innovative *Hamilton* have proved the power of a synergistic narrative of drama, dance, music and plot with their unique artistic styles

The story of '*Cats*' is set at a Jellicoe Cat Family Ball, where various musical themes are blended (such as the unforgettable melody of 'Memory'). The characters' emotions are conveyed through dynamic group dances and delicate solos, which not only highlight the cats' traits but also reflect their inner states. As charming memories, the slow body language, lyrical music, and nostalgic narratives intertwine, deeply conveying feelings of loneliness and the desire for acceptance. (*Cats*, 1981)

Hamilton breaks the mold of traditional musicals by blending elements of hip-hop, rap music, and street dance. The fast-paced rap resonates with the historical narrative, while the intense dance movements vividly depict scenes of war and political conflict, fully capturing the turmoil of the American Revolutionary War and the passion of the revolutionaries. For instance, in the war scenes, the rapid music, tense dances, and gripping plot developments complement each other, making the audience feel as if they are experiencing this grand historical narrative firsthand. (*Hamilton*, 2015)

Despite their distinct styles, both works achieve narrative breakthroughs through the deep integration of rhythm, themes, and emotions: *Cats* uses shifts in tempo to drive emotional progression, while *Hamilton* employs a tight rhythmic structure to enhance historical storytelling. *Cats* explores the themes of acceptance and redemption through a diverse array of music and dance, whereas *Hamilton* deconstructs the concepts of revolution and ideals through avant-garde art. Both works use music to create an atmosphere, dance to convey emotions, and plot to evoke resonance, demonstrating that the collaborative narrative mechanism is crucial for musicals to attract audiences and embody their ideals.

The practical significance of studying musical theater cases lies in filling the gap in cross-media narrative research. It aims to construct a systematic theoretical framework from the perspectives of rhythm, theme, and emotion, thereby enhancing the narrative theory system of

musicals. This approach provides creators with a reusable methodology, helping them accurately coordinate choreography, music composition, and plot design, thus improving the artistic quality and narrative tension of their works. By deeply integrating various artistic elements, it offers audiences a more immersive and multidimensional artistic experience, enhancing the emotional resonance and aesthetic value of musicals. This method promotes the integration of theoretical research and practical innovation in musical theater, helping the industry produce works that are both artistically rich and commercially competitive, thus fostering the industry's prosperity and international dissemination.

DISCUSSION & CONCLUSION

Discussion

Research and discussion: The synergistic narrative mechanism of drama, music and plot in musicals is analyzed from multiple dimensions.

In order to further promote the development of musical theater, there are still many contents worth exploring in terms of theoretical depth and breadth expansion, creative practice response, cross-cultural research and education and talent training.

Theoretically, while there has been comprehensive research on collaborative narrative mechanisms, there is still room for further exploration. From a micro perspective, the interaction between rhythm, theme, and emotion in specific works needs to be more detailed. For instance, in musicals, the critical transition scenes, the brief pauses in dramatic dance movements, the subtle changes in musical melodies, and the transitions in plot all require precise coordination to achieve seamless emotional connections. The specific rules and influencing factors involved have not been fully explored. Moreover, current research often focuses on mainstream musicals, with insufficient attention paid to niche and experimental musicals. These works are typically more avant-garde in their artistic expression, and their collaborative narrative methods may break traditional frameworks. A deeper exploration of these works would greatly enrich the diversity of collaborative narrative theories in musicals.

In the creative process, the collaborative narrative mechanism proposed in this study provides theoretical guidance to creators but faces numerous challenges in practical application. Due to differences in artistic concepts and creative habits among different creators, it is common for disagreements to arise when integrating drama, dance, music, and plot. For instance, choreographers may prioritize the artistry and innovation of dance, while composers tend to emphasize the independence of music. This necessitates the establishment of an effective communication and coordination mechanism to ensure that all parties respect each other's creativity and work together to serve the overall narrative of the musical. Additionally, with technological advancements, new media elements such as virtual reality and augmented reality are increasingly integrated into musical creation. How to integrate these new technologies with traditional drama, dance, music, and plot to create a new immersive experience for the audience has become an urgent issue in creative practice.

In the wave of globalization, the cross-cultural exchange of musicals has become increasingly frequent. Musicals from different cultural backgrounds each have their unique characteristics in collaborative storytelling. Western musicals often focus on the protagonist's growth journey, emphasizing personal heroism. In contrast, Eastern musicals, influenced by traditional culture, place greater emphasis on collectivist values, highlighting group image creation and emotional resonance in collaborative storytelling. In the process of cross-cultural creation and dissemination, fully understanding and integrating these differences to avoid cultural misinterpretation is a key direction for future research. Additionally, studying the acceptance differences of collaborative storytelling in musicals among audiences from different cultures can help creators adjust their strategies based on target audiences, thereby enhancing the adaptability and influence of musicals in the international market.

Boundedness

This study has several limitations: in terms of sample scope, while it includes classic musicals such as 'Cats' and 'Hamilton,' as well as the original work '**Deep blue dreams**,' the samples are predominantly from mainstream Western musicals and Chinese military-themed works. This focus on non-English-speaking contexts (such as Japanese and French musicals) and non-Western cultural backgrounds (such as African and Latin American musicals), as well as niche experimental works, may lead to an incomplete analysis of cross-cultural narrative differences, limiting the general applicability of the research conclusions to diverse styles of musicals; in terms of analytical dimensions, the study focuses on the synergy between drama, dance, music, and plot, but pays less attention to the interaction of other important elements such as stage design, lighting design, and multimedia technology, in the digital age, overlooking the integration of new media technology with traditional artistic elements (such as the projection technology used in 'Notre-Dame de Paris') could undermine a comprehensive understanding of contemporary musical theater's narrative mechanisms. In terms of sample size and data collection, the study only interviewed two main creators of '**Deep blue dreams**,' which limits the sample size. Additionally, the observation method focused solely on the rehearsal process of one play, lacking comparative analysis with other creative teams, such as those from Broadway and the West End. This makes it difficult to fully reflect the diversity of collaborative mechanisms in musical theater creation, and the conclusions' generalizability needs further verification. The theoretical framework primarily relies on traditional theories from drama, musicology, and dance studies, with insufficient reference to emerging theories like cognitive narratology and embodied cognition theory. This results in a lack of in-depth exploration of the immersive experience mechanism at the audience level, such as how action-music associations activate emotional memories.

This study also offers significant insights into the education and talent development in musical theater-related fields. In the current educational system, each art discipline operates relatively independently, leading to a lack of systematic understanding and practical skills among students in the collaborative narrative of drama, dance, music, and plot. Future education should focus on strengthening interdisciplinary course settings, aiming to cultivate students' comprehensive artistic literacy and collaborative creation abilities. By incorporating real-world project-based teaching, students can gain hands-on experience and a deeper understanding of the collaborative narrative mechanism, thereby nurturing versatile and innovative talents for the musical theater industry, meeting the demands of industry development.

Future research direction

This paper is an extension of future research directions, focusing on cross-cultural research, technology integration, and niche types (niche/experimental fields), aiming to provide more specific research paths and solutions.

Research on narrative mechanism of cross-cultural musicals

1) Cultural Adaptability in Non-Western Contexts: Analyze the integration of traditional theatrical elements (such as Noh movements and Pansori music) from Asian traditions (like Japan's Takarazuka Opera and South Korea's K-pop musicals) with modern musicals. Compare the narrative differences between African tribal musicals (such as South Africa's 'Ixikongo ') and Western narratives, revealing how 'collectivist narratives 'influence collaborative mechanisms, such as the social symbolism of group dances. Establish a cross-cultural comparison of emotional symbols, such as the Eastern concept of 'negative space' and its coordination with musical pauses.

2) Narrative of immigrant cultural hybridity: Research the "bicultural symbols" (such as Peking Opera Kung Fu Broadway dance) in American Asian musical "Soft Power" and other works, explore the modern transformation of religious elements in Middle East musical theater (makam mode, Sufi whirling dance), address the balance of authenticity and readability in

"cultural transcoding", quantitatively analyze the acceptance of hybrid elements by cross-cultural audiences.

Collaboration of AI-generated art and traditional elements

In the field of collaborative research on AI-generated art and traditional elements, the focus can be on training AI models to analyze the collaborative patterns of musicals, such as parsing the correlation between dance movements and musical motifs in *Cats*, and then automatically matching dance styles and music genres based on the given plot to generate new "collaboration schemes"; while developing an "AI choreography assistant", which generates a sequence of dance movements that comply with the collaborative logic by inputting music rhythm data and plot labels, such as corresponding to tense plots with rapid cutting movements and to lyrical segments with smooth limb stretching. In this process, two core issues need to be addressed: one to build a "human-machine collaborative creation framework", to clarify the division of labor system in which human creators dominate the expression of themes and AI is responsible for the optimization of matching, to improve the efficiency and artistic logic of creation; the other is to delve into the issue of technological ethics, for example, if the dance movements generated by AI involve algorithm simulation of traditional arts such as African tribal dances, it is necessary to avoid the risk of cultural intellectual property infringement and ensure the cultural sensitivity and authenticity of technology application

The Narrative Mechanism of the Musical Drama Excavation

1) Experimental anti-traditional music theater co-creation: taking the immersive "The Nightless City" as an example, the stratification of dance space, the localization of sound effects and the "audience-autonomous co-creation" mechanism of fragmented plots are analyzed; the narrative logic of pantomime movements and sound effects "silent music theater" such as "Singing in the Rain" is studied, and it is necessary to solve the theoretical construction of "decentralized co-creation" attention loop mechanism) and the design of "sensory substitution" model (such as touch feedback adapted to visually impaired audiences).

2) Customized narratives for specific groups: develop "Sensory Synergy Musical Theater" for the autism group (repetitive movements monophonic minimalist plot), and create "Senior Memory Musical Theater" for Alzheimer's patients (nostalgic dances classic melodies personalized plot), quantitative efficacy assessments such as emotional data, memory recall rate) and formulate "inclusive synergy" standards (imitability of movements, safe frequency of music, etc.) are required.

Application expansion of cross-domain collaborative storytelling

1) Film and television animation field: introduce the "rhythm-emotion synergy model" in musical theater, such as drawing on the synchronous design of and music in "Spider-Man: Into the Spider-Verse", optimize the animation layout process through the "action-music synergy matrix" (first determine the rhythm framework, and then generate the character's action), and improve the efficiency of storytelling.

2) Cultural tourism performance field: integrate on-site devices, lighting and bands into theme park performances, and build a multi-dimensional collaborative system of "space--plot" (such as the Great Wall live performance, which echoes the crescendo melody of the symphony with the climbing movements of the dancers); use GPS technology to real-time synchronization between music on the audience's mobile phones and live performances, enhancing the sense of immersion.

Future research method innovation

1) Mixed-methods research: Quantitative level using machine learning to analyze the "rhythmic synergistic patterns" (such as the correlation between the of action and the BPM of music) in musical video, qualitative level observing the synergistic decision-making conflicts of cross-cultural teams.

2) Open source database: Create a "Global Musical Collaborative Narrative Case Library", classified by culture/technology/style, and mark the collaborative nodes of such as "Hamilton" for cross-domain reference.

Conclusion

In the unique art form of musical theater, drama dance, music, and plot are not isolated entities, but are intricately interwoven through exquisite methods such as rhythmic coordination, thematic coordination, and emotional coordination, creating a complex and richly layered narrative mechanism that is both textured and three-dimensional. This mechanism acts as an invisible yet resilient bond, tightly connecting the diverse artistic elements integrated within musical theater, allowing them to unleash their respective strengths to the fullest. Rhythmic coordination plays a crucial role in regulating the rhythmic flow. It ingeniously aligns the bodily rhythm of drama dance, the melodic rhythm of music, and the narrative of the plot, creating a harmonious interplay among them.

When a joyous scene unfolds in a musical, the lively and bouncy musical rhythm propels the dramatic movements to become lively and springy, with light and dynamic steps, while the plot rhythm also speeds up accordingly. The close cooperation of the three instantly creates a bustling and joyous atmosphere, immersing the audience as if they were there, infected by the enthusiastic emotions. In contrast, when expressing sorrowful or profound plots, the slow and soothing musical rhythm allows dance movements to become slow and solemn, with the stretching and contraction of limbs filled with emotional tension, and the plot rhythm also slows down, giving the audience enough time to the pain and struggle within the characters, enhancing the expression of emotions, allowing the audience to experience the depth of emotion more profoundly.

Thematic coordination imbues musical theater with a deeper ideological connotation. Drama dance, music, and plot revolve around the same theme, interpreting and performing from different artistic perspectives. Emotional coordination is even more at the core of the musical theater narrative. The plot, through carefully designed conflicts and the ups and downs of character fate, evokes emotional resonance deep within the audience. The combination of these three, closely integrated and complementary in emotional expression, forms a powerful emotional magnetic field, firmly attracting the audience, allowing them to be immersed in the emotional world created by the musical theater, deeply experiencing the joys and sorrows of the characters. This type of collaborative narrative mechanism allows musical theater to narrate and express emotions in a rich, diverse, and multi-dimensional way, bringing a unique and profound artistic experience to the audience.

For the creation of musicals, it is of immeasurable importance to deeply understand and master this collaborative narrative mechanism. It helps creators to integrate the artistic elements such as drama dance, music, and plot more scientifically and rationally, achieving a perfect balance and integration among them in the work.

As time progresses and art continues to innovate, the art of musicals is bound to undergo continuous development and evolution. In this process, the collaborative narrative mechanism of drama dance, music, and plot will also pace with the times, constantly expanding and innovating. New artistic concepts, performance methods, and technical means will continue to be integrated into it, bringing new vitality and changes to the collaborative narrative mechanism. Therefore, in-depth research and exploration of this collaborative narrative mechanism has far-reaching significance and broad prospects, and it is worthy of sustained attention and investment from the vast majority of researchers and creators.

It combines theoretical expansion, creative practice and cross-field application, aiming to enhance the depth and breadth of suggestions.

1) Highlight the versatility of musicals across different genres: In addition to classic and innovative musicals, consider how research findings can be applied to musicals of various

scales and styles. For instance, in the creation of small experimental musicals, where resources are limited, how collaborative narrative mechanisms can help creators integrate elements more efficiently, conveying emotions and themes through a small scale. For musicals with distinct regional cultural characteristics, how research findings can enhance their artistic expression and narrative impact while preserving cultural uniqueness, thereby expanding the application scope of these findings.

2) Expand the discussion on cross-domain collaboration: Explore the potential applications of the collaborative narrative mechanism in musicals across other art forms or related industries. For instance, film and animation, which also integrate various elements, can benefit from the collaborative narrative techniques used in musicals. This includes aspects such as rhythm control, theme presentation, and emotional expression. By analyzing the similarities and differences between these two fields, we can gain new insights for cross-domain artistic creation.

In the cultural and tourism industry, immersive drama and theme park performances can also refer to the collaborative mode of musicals to improve tourists' experience and expand the social influence of research results.

3) In-depth analysis of industry trends: In response to the ongoing evolution of musical theater, and considering current trends in digitalization and internationalization, this study explores innovative directions for collaborative narrative mechanisms. Regarding digitalization, it examines how technologies such as virtual reality (VR) and augmented reality (AR) can be integrated with drama, dance, music, and storytelling to create new immersive viewing experiences. Under the trend of internationalization, it explores how the differences in collaborative narratives among musicals from various cultural backgrounds can facilitate the exchange and integration of global musical theater culture. Additionally, it discusses how to leverage collaborative narrative mechanisms to create internationally influential musical works, thereby promoting the globalization of the musical theater industry.

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