



Perspectives of Miao's Lusheng ethnic dance in China

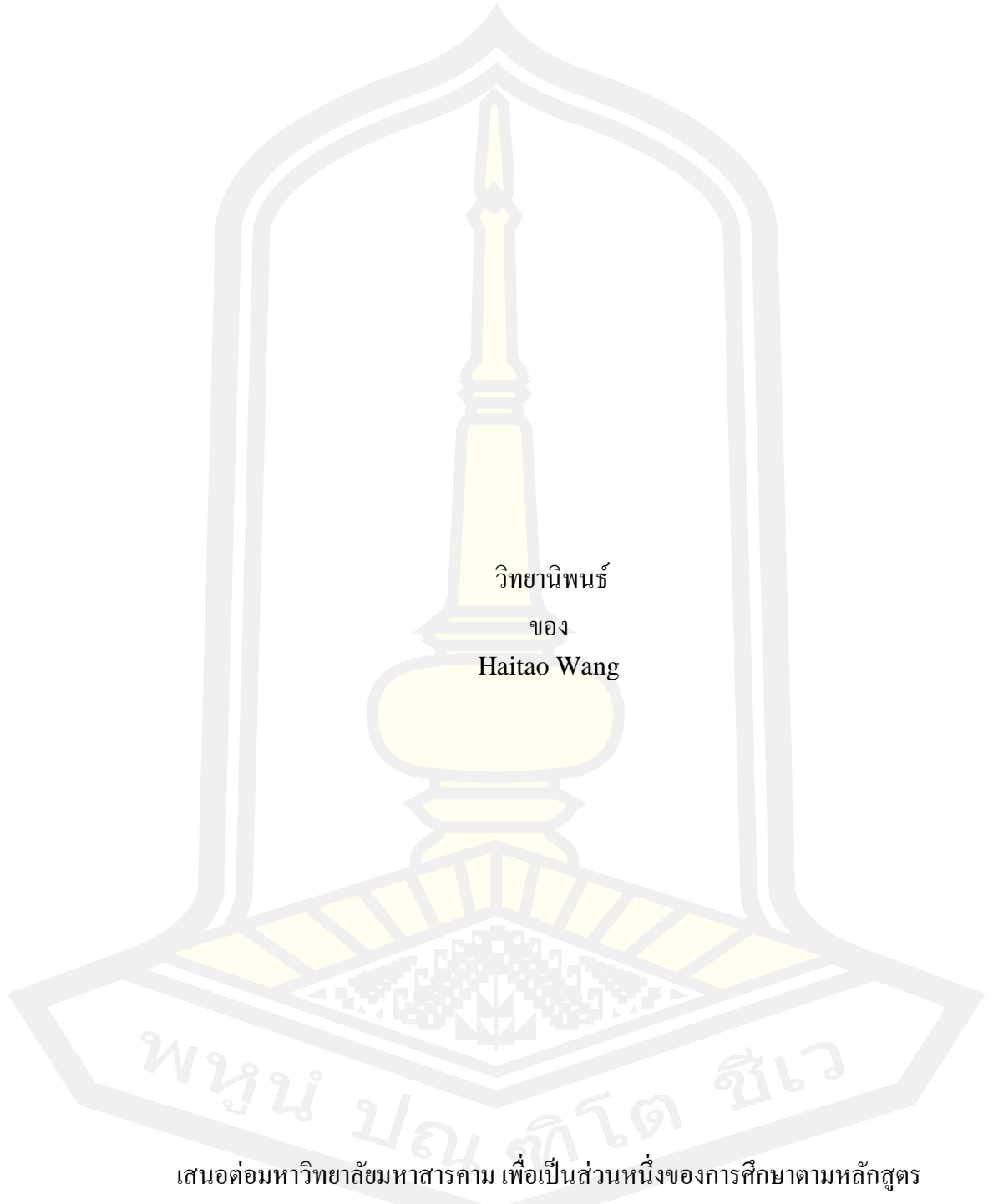
Haitao Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Performing Arts

May 2022

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ABSTRACT

This qualitative research aims to study the structure of Miao's Lusheng dance in Qianhu Miao village Guizhou, China and analyzed the interaction between Miao's Lusheng dance in multiple dimensions with Guizhou cultures. Research methods that is the information study of documents. field work. In this study, the population was Miao Lusheng dancer, Director of Miao Village Lusheng Dance Troupe, Lusheng dance teacher etc., and Sampling area of study was Qianhu Miao village Guizhou, China. Research conclusion by descriptived analysis.

The research reveals that Miao's Lusheng dance can be divided into three types: 1.) Golden Rooster dance 2.) Drum dragon, drum Tiger-long shirt Dragon and 3.) Rolling mountain beads and the structure of Miao's Lusheng dance including ; Stage orientation and body movements, Common movements of Lusheng dance, Common music score of Lusheng dance and Common costume for Miao's Lusheng dance. In addition, the interaction between Miao's Lusheng dance and Guizhou cultures can provided on 4 points : 1.) For Guizhou people 2.) For Qianhu Miao villagers 3.) For Guizhou economy and 4.) For Guizhou cultural policy.

Keyword : Miao, Lusheng dance, Qianhu Miao villagers, Guizho

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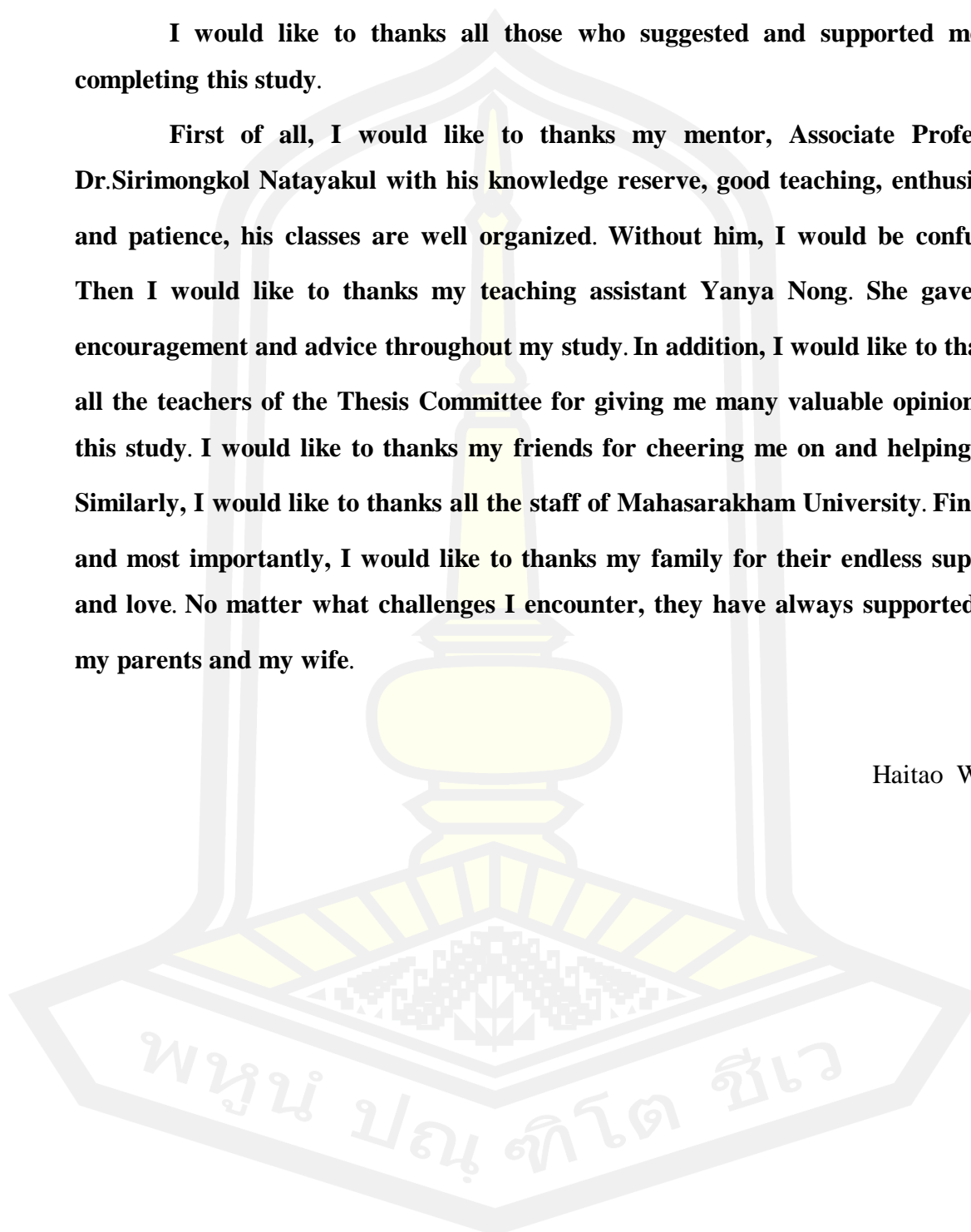
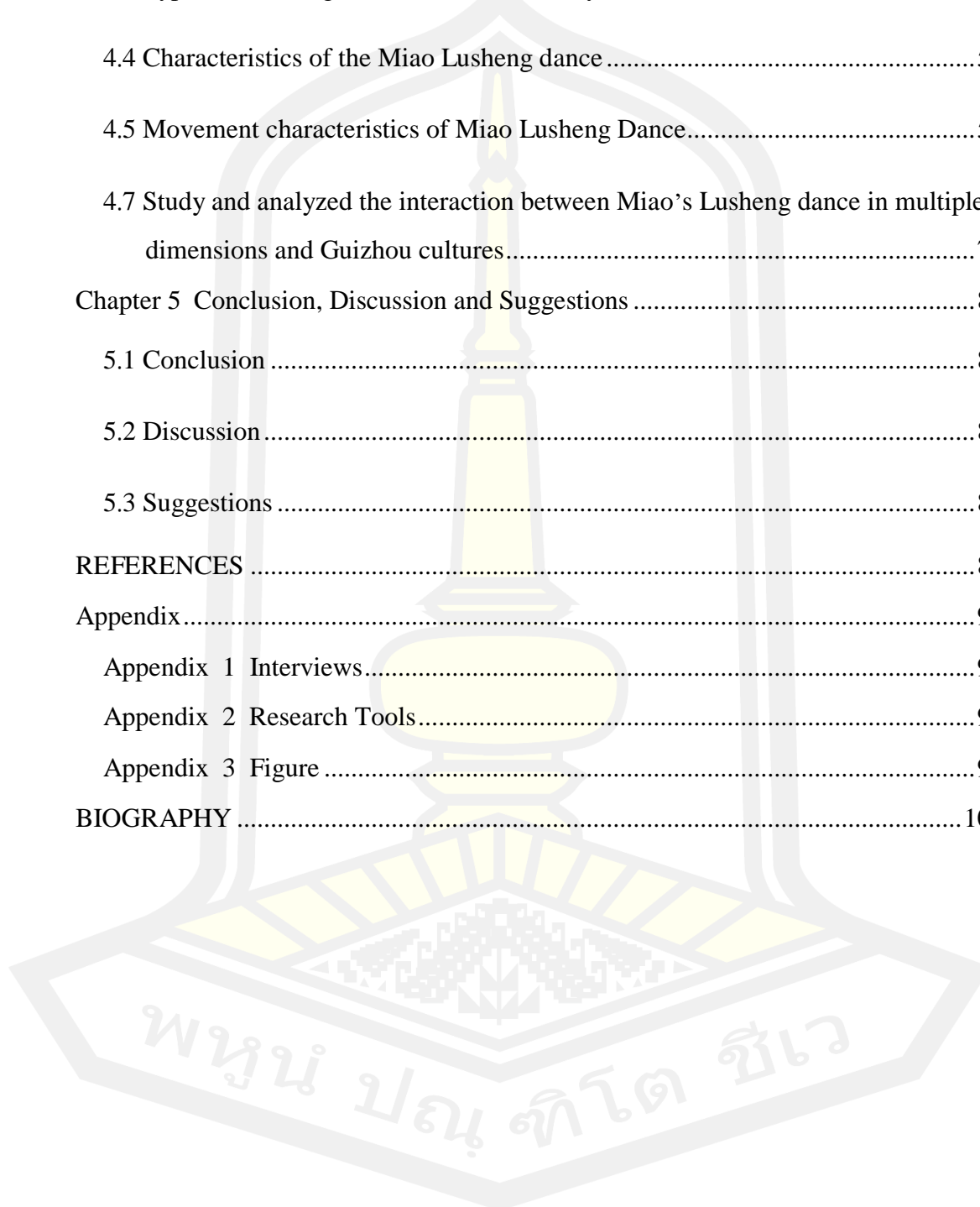


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Chapter 1

Introduction

1.1 Research background

The people's Republic of China, referred to as China for short, is located in the east of Asia and the West Bank of the Pacific Ocean. It is a socialist country under the people's democratic dictatorship led by the working class and based on the alliance of workers and peasants. It was established on October 1, 1949 (the year of self-ugliness). With the five-star red flag as the national flag and the march of the volunteers as the national anthem, the national emblem includes the national flag, Tiananmen Square, gears and ears of wheat and rice. The capital Beijing is divided into 23 provinces, 5 autonomous regions, 4 municipalities directly under the central government and 2 special administrative regions.

It is a minority with the Han minority as the main body, A unified multi-ethnic country composed of 56 nationalities. China has a land area of about 9.6 million square kilometers, a continental coastline of more than 18000 kilometers, an island coastline of more than 14000 kilometers, and a water area of more than 4.7 million square kilometers in inland and border seas.

There are more than 7600 islands in the sea area, of which Taiwan island is the largest, covering an area of 35798 square kilometers. It borders 14 countries and is adjacent to the sea of 8 countries. China is one of the four ancient civilizations. It has a long history and culture. It is the third largest country in the world and the most populous country in the world. Together with Britain, France, the United States and Russia, it is the five permanent members of the United Nations Security Council. (Wu Zhongwei and Hu Wenhua, 2021 : 1)

China is a multi-ethnic country. In the long-term development process, various ethnic minorities have formed brilliant and rich national culture. Ethnic minority culture is not only the spiritual home of ethnic minorities, but also has made important contributions to the prosperity and enrichment of Chinese culture. Guizhou Province, abbreviated as "Qian" or "Gui", is located in the hinterland of Southwest China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in Southwest China. It is a world-famous mountain tourism destination and a major mountain tourism province, a national ecological civilization pilot area and an inland open economy pilot area.

It has jurisdiction over Guiyang City, Zunyi City, Bijie City, Anshun City, Liupanshui City, Tongren City, Southwest Guizhou Buyei and Miao Autonomous Prefecture, Southeast Guizhou Miao and Dong Autonomous Prefecture and South Guizhou Buyei and Miao Autonomous Prefecture. The terrain in Guizhou is high in the West and low in the East, and tilts from the middle to the north, East and south. The landform of the whole province can be summarized into four basic types: Plateau, mountain, hill and basin.

Most of the plateau and mountain areas are known as "eight mountains, one water and one field". It is the only province without plain support in China. It is a subtropical humid monsoon climate with four distinct seasons, warm spring, abundant rainfall and the same period of rain and heat. (Liu Xingshi, 2020 : 52)

China is a multi-ethnic country with 56 nationalities and 55 ethnic minorities. Guizhou Province is one of the most important areas inhabited by ethnic minorities in China. According to the census data of 2021, the permanent resident population of Guizhou Province is 38562148, of which the Miao minority is the most populous ethnic minority, accounting for 39.5% of the population of the province.

The Miao minority in Southeast Guizhou alone accounts for a quarter of the total population of the Miao minority in China. The Miao minority in Guizhou is regarded as the cultural representative of the Miao minority in China. Chinese and foreign scholars regard Guizhou as an ideal garden for the study of Miao minority. Miao people are born a nation capable of singing and dancing. Lusheng composition is one of the most favorite reed instruments of Miao people. It has a history of thousands of years. With the progress and development of human civilization, Lusheng dance guided by Lusheng has also become the favorite of Miao people. (Hong Qixing, 2014 : 4)

Miao minority is one of 55 ethnic minorities in China. It has a long history and has a large number of music and dance with national characteristics. Miao people are famous for their singing and dancing skills. Lusheng dance is an important part of Miao singing and dancing skills. It is named because Lusheng is used as dance accompaniment. Lusheng dance is a typical music dance, which is characterized by dancing while playing Lusheng. Movements have different aesthetic characteristics, from relaxed to solemn, or strong, or gentle. It is a folk dance of ethnic minorities in the south.

In 2006, Lusheng dance of Miao minority was listed as intangible cultural heritage. By consulting a large number of historical materials, we find that the role of Miao Lusheng dance has changed greatly for Miao people, and earth-shaking changes have taken place in both types and forms of Lusheng dance. This paper focuses on the changes of Lusheng dance in the long history, what causes the change of Lusheng dance and the value of contemporary Lusheng dance.

Xijiang Qianhu Miao village is a place to preserve the integrity of Miao's "primitive ecology" culture. It is the largest Miao inhabited village in China and even the world. It is a place to appreciate and understand the long history and development of the Miao minority in China. Xijiang Qianhu Miao village is an open-air museum, displaying an epic of Miao development and becoming a grandstand for viewing and studying Miao traditional culture.

Xijiang Miao village is a tourist attraction with ethnic customs in Guizhou Province. It was listed as a provincial cultural relics protection unit in 1992. In November 2005, the " Xijiang Qianhu Miao Village Museum of China National

Museum" was listed here, which is the best place for Chinese and foreign scholars to study Miao culture.

According to historical records, the Lusheng of the Miao minority plays a role similar to the "assembly number" and the unique "moss code" of the Miao minority, but now it plays the role of accompaniment. Lusheng dance has also lost its original attributes of cold driving and hunting. As a kind of dance, it is not used for banquet and entertainment, but also has unique customs attributes such as sacrifice. It is said that Chiyou is a great ancestor god of the Miao Minority and has a high position in the eyes of the Miao Minority. Chiyou is the descendant of Emperor Yan.

In the 1980s, Lusheng dance developed into women's Lusheng dance. The Miao Minority has the custom that women don't play the Sheng. However, with the development of the times, it is common for women to play the Sheng and dance with men. Its movements and music are similar to those of male Lusheng dance. Today's Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", spreads in ethnic settlements in Guizhou, Yunnan and other places. It is the most popular and widely distributed folk dance of ethnic minorities in the south.

Lusheng dance is mostly performed at festivals, gatherings, celebrations and other festive moments, mainly including self-entertainment, competition and etiquette. In 2006, the Lusheng dance of Miao minority was listed in the national intangible cultural heritage list. So why does Lusheng dance change over time? The author believes that the first is the historical reason why the Miao people experienced war to peace in the historical period of their life; Second, the living environment of Miao minority is relatively closed and has little contact with the outside world; Third, the progress of the times leads people to pay more attention to the requirements of spiritual life. Today's Lusheng dance of Miao minority also greatly enriches the spiritual world of Miao people, shows the world the unique cultural charm of Miao minority, and therefore increases the income level of Miao people. Moreover, the researcher believes that it is very necessary to do a good job in the research of Miao Lusheng dance. Doing a good job in the research of Miao Lusheng dance can provide a basis for the future development of Lusheng dance, provide theoretical support for the diversity of national art, and facilitate the world to better understand the Miao minority.

1.2 Research purpose

1. Study the structure of Miao's Lusheng dance in Qianhu Miao village, Guizhou, China.
2. Study and analyzed the interaction between Miao's Lusheng dance in multiple dimensions and Guizhou cultures.

1.3 Research Question

1. What is types, current situation and development forms of Lusheng dance in Qianhu Miao village, Guizhou, China?

2. What is the interaction between Lusheng dance on Miao minority and Miao culture?

1.4 Research Significance

1. Raising cultural awareness of the Miao Lusheng dance.
2. Provide suggestions for the cultural protection and development of Miao Lusheng dance.
3. Provide theoretical support for the cultural transmission of the Miao Lusheng dance.
4. The article analyzes the inheritance and development of folk dance in the perspective of intangible cultural heritage with the Lusheng dance as an example. The social value, cultural value and economic value of the Lusheng dance are fully explored.
5. The article proposes strategies to promote the development of the Lusheng dance in terms of planning and publicity, communication media, and cultural and tourism integration.

1.5 Definitions

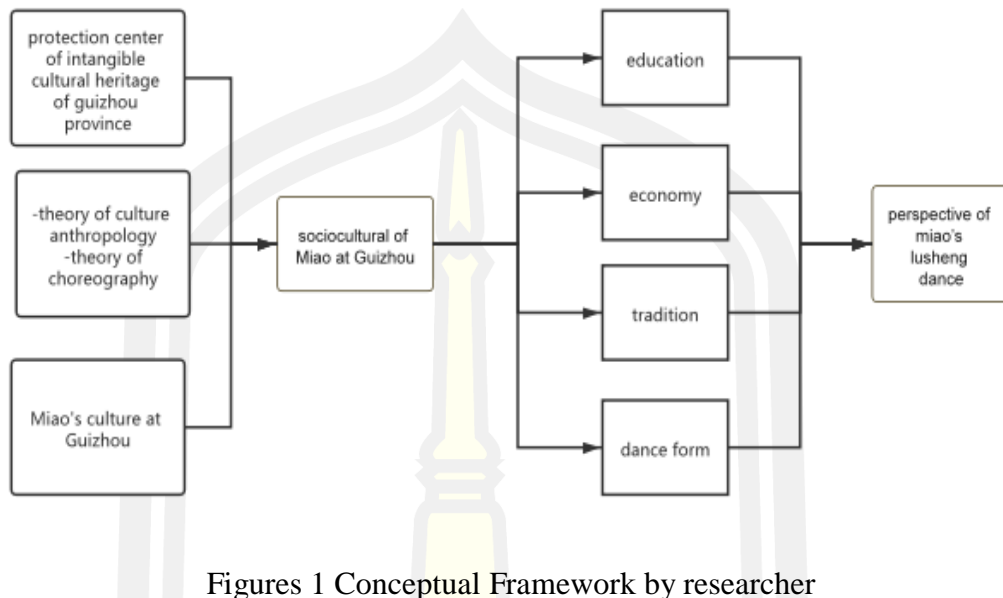
Guizhou: referred to as "qian" or "Gui" for short, is located in the hinterland of Southwest China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in Southwest China. It has jurisdiction over Guiyang City, Zunyi City, Bijie City, Anshun City, Liupanshui City, Tongren City, Southwest Guizhou Buyei and Miao Autonomous Prefecture, Southeast Guizhou Miao and Dong Autonomous Prefecture and South Guizhou Buyei and Miao Autonomous Prefecture.

The Lusheng dance of Miao minority: it is named for its accompaniment and self-blowing dance. It spreads in Miao inhabited areas in Guizhou and other places. It is the most popular and widely distributed folk dance among ethnic minorities in southern China. It has a history of more than 2000 years. In 2006, it was listed in the national intangible cultural heritage list.

Xijiang Qianhu Miao village: it is a place to preserve the integrity of Miao's "primitive ecology" culture. It is connected by more than 10 natural villages built near the mountain. It is the largest Miao inhabited village in China and even the world. Xijiang Qianhu Miao village is an open-air museum, displaying an epic of Miao development and becoming a grandstand for viewing and studying Miao traditional culture.

Miao Minority: Miao nationality is an ancient ethnic group scattered all over the world. It is mainly distributed in Guizhou, Hunan, Hubei, Sichuan, Yunnan, Guangxi, Hainan and other provinces and regions in China, as well as Laos, Vietnam, Thailand and other countries and regions in Southeast Asia.

1.6 Conceptual Framework



Figures 1 Conceptual Framework by researcher

Chapter 2

Literature Reviews

This study is based on literature and books. The researcher consulted the relevant literature, including research papers, research articles, books, textbooks, etc. Participated in the investigation of the research knowledge and methods of others who have studied or written "theoretical knowledge". So as to analyze their own research. The researchers divided the relevant literature into the following three topics:

2.1 Knowledge involving in Lusheng dance of Miao Minority at Guizhou China

Dance is an art form that conveys feelings, expresses emotions and expresses social life with the regular posture and movements of the human body. As early as prehistoric times, our ancestors used the dance of hands and feet to express their most excited thoughts and feelings. The working people of all ethnic groups in China are especially famous for their singing and dancing. These dances were created, passed on, accumulated and developed collectively by the people of all ethnic groups in the long-term historical process. They reflect the economic situation and social life of the nation, such as local conditions, production methods, clothing styles, national history, etc. their contents involve national history, production Life, religion, customs, morality and aesthetic taste have penetrated into almost all fields of human activities.

1)It is the reflection of the labor and life of the people of all ethnic groups and the accumulation of social history and culture of all ethnic groups. Due to China's vast territory and many nationalities, the differences in geographical environment, natural ecology, mode of production, lifestyle and religious beliefs of various nationalities, especially ethnic minorities, determine that each minority has formed a dance with unique national style and characteristics. Even the same ethnic group has different dances due to different distribution areas. Each nation also forms several kinds of dances due to different dance functions. Therefore, there are many kinds of national dances in China. (Wang Xiaowen, 2011 : 76)

Chinese national folk dance is a native dance, which absorbs profound cultural nourishment and forms a magnificent and colorful artistic color. China is a multi-ethnic country, which has also produced diversified and diverse dance forms, forming a huge national and folk-dance system. (Wang Yang, 2015 : n.p.)

holds that the Miao minority is an ancient nation in Chinese history, and its leader is the mythical figure Chi you. Chiyou led the Miao minority to the Central Plains, but later failed and was forced to make a historic migration to the middle and lower reaches of the Yangtze River.

In this way, the Miao minority not only lost the Central Plains soil that gave birth to the "historian culture", but also lived in Wuba mountain in the high mountains and valleys, retaining more witchcraft culture in the Yin and Shang Dynasties. Later, the Miao people moved south to Guizhou, Hunan and other places, and the witchcraft culture spread along with it. Up to now, the Miao area is still shrouded in a strong smell of witch culture. Witchcraft culture plays an important role in Chinese traditional culture.

Before the Western Zhou Dynasty, people believed in witchcraft and communicated with God through witchcraft rituals such as divination and prayer. It can be said that before the Western Zhou Dynasty, the main artery of Chinese culture was witchcraft culture. (Wu Minglin, 2012 : n.p.)

Writing the myth of the origin of Miao art is one of the Miao myths. It not only reveals the artistic origin of Miao in the form of myth, but also an art itself, which has infinite vitality and aesthetic value. On the inheritance and expression of various art forms such as Miao costumes, songs and dances, the myth of the origin of Miao art always adheres to the concept of "myth" of the origin of Miao art.

Based on this concept, the emergence, development, inheritance and interpretation of Miao art are rooted in the folk myth with rich fertile soil, and presents a homologous myth, ancient and simple the lasting charm is its infinite and unique aesthetic feature. According to the existing myth of the origin of Miao art and from the emotional dimension of the myth text, she divides the myth of the origin of Miao art into the following three categories: first, the "Thanksgiving theism", including the "God created" and "God given" art with the direct participation of gods, and the "expression" art with the indirect participation of Gods / the art of "spiritual enlightenment". (Xiang Fuxiang, 2019 : n.p.)

2) The theory of ancestor worship can be divided into two categories: "the art of remembering sages" and "the art of praising merit and virtue".

3) Sacrificial entertainment theory, due to the different sacrificial objects, there are also the entertainment art of "ghosts and gods entertainment world" and the sacrificial art of "praying for blessings and eliminating disasters".

Although the three kinds of myths have different emotional orientations, their emotions are internally unified in the "myth consciousness" due to the national collective belief. Therefore, the origin of "God" in Miao art is always a psychological background and ultimate explanation that cannot be ignored.

Through the analysis of the Miao people's daily life, this paper holds that the myth of the origin of Miao art plays an important role in influencing, expressing, interpreting and supporting the Miao people's daily behavior, ritual activities and literary creation inspiration. The festival rituals and etiquette standards are based on ancient and modern literature. In the exchange and interaction between the Miao minority's art origin myth and the Miao minority's own art or artistic activities, the art origin myth itself embodies the sacred, mysterious and exemplary aesthetic characteristics.

4) The Paper "adaptation and creation: Exploration of the preliminary construction of Miao dance stage art - a case study of Miao dancer Jin Ou's art practice" (Liu Yan ,2011), takes Jin Ou's exploration and practice in the initial construction of Miao dance as a case study, not only because he is a writer, but also one of the earliest artists to explore Miao dance.

His contribution to the development of Miao dance art includes not only the inheritance and development of dance action language, but also the reform and innovation of music, musical instruments and costumes. Especially in the inheritance and innovation of Miao Lusheng dance stage art, he has made useful exploration in the following aspects: first, the "artistic" treatment of Lusheng dance action and skill language; Second, the "art" improvement and adjustment of Lusheng dance, the core accompaniment instrument in dance performance; Third, the innovative application of Lusheng's "artistry" in Lusheng dance performance; Fourth, the "artistic" improvement of dance performance clothing; Fifth, the stage art expression realm of pursuing "artistry". "Lusheng cockfighting", "Miao Youth Dance", "missing", "happy Lusheng", "Qihua" and other Miao dance works, as well as the large-scale music and dance epic "Oriental red Miao dance", have successfully transformed the Miao folk dance originated in rural areas into stage art.

5) Introduction to Lusheng dance of Miao minority (Ramond, 2005 ; 182) the interpretation of Miao Lusheng dance in Chinese urban ceremonies is that Miao Lusheng dance is a folk art. It is a kind of dance accompanied by Lusheng. Twelve pier Lusheng dance by master Xiong Yunming is a typical representative of

Lusheng solo dance. Now, the dance has been included in the volume of integration of Chinese national and folk dance · Guizhou.

Lusheng dance is a dance form with a long history. In ancient legends, human survival and reproduction are often associated with gourd. In the book of songs, "gentleman Yang Yang, left holding the spring" is the earliest description of playing Sheng spring to dance. Later, it slowly developed into the appearance of Lusheng now. Lusheng dance is the most representative and favorite folk dance of the Miao people. In the unofficial history of Nanshao written by celebrity Ni Luo, it is recorded that "every Meng year, men play Lusheng, women ring and sing, dance side by side and never get tired". In the "Guizhou Miao poetry theory", there is more poetry as evidence: "Xiao makeup is obliquely inserted into the new wooden comb, and the class barge flower clothes are tightly wrapped around the body. When the Lusheng bell rings, stranger step on the moon and sing Huaichun. On the occasion of early frost building, the cattle argue for good words and wish a good harvest. The boys and girls cast colors together, and the Lusheng danced endlessly." It can be seen that Lusheng dance has long been an important activity in the traditional festivals of the Miao people.

5) History of Miao Lusheng Dance

Guang bin, (2008 : 1) The legends and origins of Lusheng dance are also diverse, which increases the mystery of Lusheng dance and attracts people's love for Lusheng dance. In the long history of Miao culture, there is a simple myth about the origin of Lusheng dance. It is said that a long time ago, when Pangu opened the world, the earth was desolate and barren. At that time, the ancestors of the Miao minority lived by hunting all kinds of birds and animals. At that time, it was difficult to capture.

At that time, a dexterous young man cut down trees and bamboo in the forest and began to create Lusheng to imitate the singing and movement of birds and animals, blowing and jumping to lure all kinds of birds and animals. It is precisely because of the Lusheng and imitation movements that people can harvest a lot of birds and animals every time they go hunting. Therefore, Lusheng dance has naturally become a necessity of life and has been handed down from generation to generation.

It is also popular in some places that the creation of Lusheng and Lusheng dance originated from two female compatriots. It is said that in ancient times, at the foot of Leigong Mountain, a Miao girl was very beautiful. One day, she was suddenly robbed into the cave by a wild chicken essence. When the girl was helpless, she heard the sound of bamboo pipes outside the cave for two consecutive days. The girl blew with whistles and bamboo pipes in the cave. Finally, the young man who

blew the bamboo pipes found the sound in the cave and handed over the charge to the girl to play and deceive the pheasant essence. The boy waited for the machine to kill the pheasant essence and rescue the girl; The bamboo tube that saved the girl's life was made into Lusheng, which is the origin of Lusheng.

Lusheng is a reed instrument of Miao, Yao, Dong and other nationalities in Southwest China. It originated in the Central Plains and later developed in ethnic minority areas. Its predecessor was Yu. Villages inhabited by ethnic minorities in Guizhou are known as "Lusheng town" and "song and dance town". Lusheng is one of the ancient musical instruments especially loved by ethnic minorities. During the New Year Festival, they all hold various and colorful Lusheng meetings, play Lusheng and dance to celebrate their national festivals. Lusheng dance is the most representative and favorite folk dance of Miao minority.

6) Representative figures of Miao reed-pipe dance

Yang Wenyuan, known as the "King of Lusheng" in Guizhou Wang Jingcai, a national non-genetic inheritor

7) Composition of Miao Lusheng dance

Miao Lusheng dance has a long history and can be roughly divided into four kinds: customary Lusheng dance, performance Lusheng dance, ritual Lusheng dance and ceremonial Lusheng dance.

1. Customary Lusheng Dance - the first is to dance during the annual "Flower Mountain Festival", which is a good time for young men and women to get together and choose a spouse. Lusheng dance on this day, known as "dancing flowers" or "dancing the moon" in ancient times, is mostly performed on the night when the moon is bright and the wind is clear. Miao cottages with such customs generally have a "moon jumping" moon field or a "flower jumping" flower field.

2. Performing Lusheng Dance - generally performed in the form of competition or performance at festivals or gatherings. This kind of competition generally does not set up specified movements, and each Lusheng hand has the opportunity to display his personal skills.

3. Sacrificial Lusheng Dance - usually danced to the accompaniment of wooden drums and bronze drums. Most of the dancers are middle-aged and elderly people. The Lusheng is three feet long. This kind of dance is now gone.

4. Ritual Lusheng dance also has different forms and characteristics because of its different contents. All festive activities such as men's and women's weddings and the completion of a new house are characterized by jumping, lightness and a warm and jubilant atmosphere.

Lusheng dance of Miao minority is the most popular for self-entertainment. When dancing, Lusheng hands lead the dance in front of the team or in the circle. Generally, they move around counterclockwise in the queue of men in front of women. In some areas, 3.3-meter-high Lusheng and awn tube are also used to accompany to increase the bass part accompaniment effect. Every grand festival, hundreds of Lusheng dances and thousands of people dance Lusheng dances around layers, which is very spectacular. On national festivals such as "dancing flowers", "dancing the moon" and "stepping on the flower mountain", young men and women also choose their spouses through Lusheng dance, such as "asking for flowers" and "leading sheep", which show the love between men and women.

Dance movements include continuous rotation, short step, handstand, tumbling, etc. The music does not break during the dance. In some areas, the Miao elderly died. There is a custom of offering sacrifices to the dead and comforting the families of the dead with Lusheng dance. The dance moves are steady. With sonorous drums and simple dancing, it shows the life scene of farming and hunting of mountain people, with a rough style. Although the performers don't have a high artistic feeling, what people appreciate from their dance steps is enthusiasm, boldness and broad-minded imagination. (Li Jianfu, 2014: 12 - 13)

8) Status of the Miao Lusheng dance

"Lusheng dance" is a traditional folk dance characterized by the flexible dance of the lower limbs (including crotch, knee and ankle) while blowing "Lusheng". It spreads in the ethnic settlements of Miao, Dong, Buyi, Shui, Gelao, Zhuang and Yao in Guizhou, Guangxi, Hunan and Yunnan. It is the most popular and widely distributed folk dance of ethnic minorities in the south. Among them, Lusheng dance of Miao minority is the most typical and characteristic. Self-blowing and self-jumping are called "jumping Lusheng", and people blowing and self-jumping are called "stepping on Lusheng". During the performance, Lusheng was used to blow the lyrics to narrate, and body dance was used to narrate the history. The contents of the lyrics were connected with twists and turns, the structure was rigorous and clear-cut, and the dancing posture was breathtaking and beautiful, reflecting the indomitable spirit of the Miao people who fought bravely and tenaciously. After being free in the southwest

mountainous area, they gathered together to celebrate victory with singing and dancing. (Wu huo and Tan Mei, 2008 : 3 -4)

Folk dance is an important part of intangible cultural heritage. In 2003, UNESCO adopted the Convention on intangible cultural heritage. Since then, China has also started a cultural protection project with Chinese characteristics, including Miao Lusheng dance. Project No.: 126, Project No.: iii-23. Lusheng dance, an intangible cultural heritage, has important social, cultural and economic values. How to protect and promote the inheritance and development of Lusheng dance, an intangible cultural heritage, has become an important research topic in the development of folk dance.

The people of all ethnic groups in Guizhou have created rich and colorful national literature and art in their long-term production and life, and the colorful national dance is also the essence. Beautiful Lusheng dance and bronze drum dance of Miao minority in Southeast Guizhou; Cong Yue Qin and Bell Dance of Yi people in Northwest Guizhou; The hand waving dance of Tujia minority in Northeast Guizhou has added brilliance to the national literature and art garden. Lusheng dance is one of the main dances of Miao people in ancestor worship, festivals and celebrations. However, due to national oppression and class oppression in history, a considerable number of Miao villages have been lost. Miao Lusheng dance is not only the treasure of Miao culture, but also the treasure of the Chinese nation. I hope that through our joint efforts, it can be gradually carried forward and become more and more popular. (Yang Juanhua, 2019 : 1)

2.1.1 Characteristics of Miao Lusheng dance performance style at the present stage

Miao people like to play Lusheng. Every time they play Lusheng, they must dance. Lusheng dance can be divided into ancestor worship, celebration, entertainment and friendship. The former is solemn and grand, with large and medium-sized Lusheng. The latter is brisk and active, and can use medium and small Lusheng. Dance forms also range from group dance and group dance to double or single dance.

The content of Lusheng dance music can be divided into ritual music, narrative music, March, song style music and dance music. Together with dance, it can reflect the various life and cultural forms of the Miao people. The forms of Lusheng performance and dance can be divided into Sheng accompanying dance,

Sheng leading dance and Sheng self-dance. The first two can be seven, nine, eleven or more. Sheng dancers and those who play Sheng do not dance or dance in the presence of small and medium-sized dances, and the surrounding men and women dance layer by layer. Sheng lead dancers and Sheng players dance while blowing in front, and men and women dance in circles with the team. Sheng dance refers to a small group, two or one person who plays Sheng with a small Lusheng. It is also difficult to play and dance. The action performance is solemn, or the rhythm is tight, or relaxed, lively and agile, which varies according to the place and application.

The dance music and steps of Lusheng are similar everywhere. The content of Lusheng dance music can be divided into ritual music, narrative music, March, song style music and dance music. The forms of Lusheng performance and Lusheng dance can be divided into accompanied dance, leading dance and self-dance. The first two can be seven, nine, eleven or more people. Sheng accompaniment dance and those who play Sheng do not dance or small and medium-sized dances on the scene, and the surrounding men and women dance layer by layer; The leading dancers and players of Sheng blowing dance in front of them, and the groups of men and women dance in circles. The scene is spectacular. Sheng blowing self-dance refers to a small group, two or a single Sheng blowing person performing with a small Lusheng. It also plays and dances. The dance movements are difficult and cooperate tacitly. Lusheng dance movements can be summarized as walking, moving, straddling, turning, standing, kicking, parting, hooking, turning, etc. The movements of Lusheng dance are solemn and solemn; Or the rhythm is compact and the action is intense; Or relaxed, lively and agile, which vary according to the application. (Ma Lone, 2017 : 2)

2.2.2 Characteristics of Lusheng dance performance style of Miao minority in history

According to the legend in the ancient history of amo, the ancestors of Miao minority were attacked by the enemy. In the evening, they cross the river first to avoid separation later. They blow Lusheng and light a bonfire to gather people together. In order to drive away the cold, people danced with the melody of reed flute. Lusheng, like flute, is the intimate partner of Miao youth. In the Miao dance, young people are often seen playing the flute with a reed flute, or putting the flute on their belt. According to "Yunnan ethnic minorities", the ever-changing Lusheng tune in the legend is the "text" of the Miao minority. In Waitoushan, when Lusheng plays, there is always a song and a dance with it.

In the hearts of Miao people, Lusheng is sacred. It is a glorious thing to dance Lusheng dance. Lusheng is not only a musical instrument, but also a symbol of Miao culture. The voice of Lusheng represents the call of the Miao ancestor's mother, which is sacred and irreplaceable. It is also the crystallization of the wisdom of the Miao ancestors. The ancestors created Lusheng and Lusheng dance, which are still handed down today without relying on the inheritance of words, indicating that Lusheng dance has played a very positive role in the production and life of the Miao people after it was invented. With the improvement of living standards, the production and life role of Lusheng dance is gradually replaced or even forgotten by other things. The preserved Lusheng dance generally focuses on ornamental. This is the inevitable choice for social progress. (Wikipedia, 2006 : online)

2.2.3 Several problems in the inheritance of Lusheng dance of Miao minority

1) Inheritance confusion caused by the conflict of the times

The changes of social environment, foreign cultural conflicts and the process of social modernization have had an impact on the Lusheng dance of Miao minority.

2) Inheritance dilemma caused by weakening belief

With the progress of society, great changes have taken place in people's ideas. The weakening of belief in modern society restricts the inheritance and development of Lusheng dance, an intangible cultural heritage.

3) Development constraints caused by single inheritance

At present, the inheritance mode of Lusheng dance of Miao minority in Southwest China shows the characteristics of simplification, that is, Lusheng dance is mainly folk inheritance.

As for the topic of the inheritance and development of Lusheng dance, the general choice is to extract the essence and discard the dross. All inheritance is inherited from the fine culture, and some of the culture which is not suitable for development is lost on the basis of adapting to the present and future society. Also known as outdated things. Culture is formed in our long-term development and retained in our life. It has a certain stability.

The traditional culture has relative stability. It retains its characteristics in our spread from generation to generation, and its connotation changes because of the changes of the times. Each of our different nationalities will have its own traditional culture, so our traditional culture has a very distinctive feature, that is, only a specific culture developed in a specific place.

The inheritance and development of Lusheng dance seems to be the same, but in fact there is a difference. The inheritance of culture means that we learn from the essence of it and get rid of the bad ones, and the development is to push the old ones off, and we change them to make them new and replace the old ones with new ones. Cultural inheritance is the premise of cultural development, and cultural development is a very inevitable requirement for cultural inheritance. In other words, cultural inheritance and cultural development can be said to be two aspects of the same process.

We cannot just inherit culture, nor can we just develop culture, but we should develop on the basis of cultural inheritance and further inherit in the process of cultural development. In this way, our culture can be passed on from generation to generation. Therefore, how to deal with the relationship between cultural inheritance and cultural development is that we can't do both, and we should develop culture at the same time of cultural inheritance, and inherit culture in the process of cultural development.

Cultural inheritance and cultural development should not be lost, but should be carried out at the same time. The backward part of Lusheng dance culture will certainly not conform to the current development trend, because it does not conform to people's thoughts, so these cultures will not be inherited very well, and can only be eliminated in the long river of history. Our traditional culture should take its essence and discard its dross, completely discard the feudal backward ideas in Lusheng dance culture, and then integrate the traditional Lusheng dance culture with the present age to form a new culture that keeps pace with the times. (Yang Juanhua, 2019)

2.3.4 Status and development of Lusheng dance of Miao singing and dancing skills

Lusheng dance, as a cultural medium to promote the exchanges and cultural exchanges between Miao and Han ethnic groups, as well as with other ethnic groups, especially in the cultural exchanges between ethnic groups, it not only improves and enriches the elements on its own original and unique basis, but also

actively learns and draws lessons from the artistic and cultural essence of other ethnic groups, and gradually absorbs and compatible, Finally, it formed its own unique artistic style and action system of Lusheng dance, promoted the emotional exchange between nationalities, and was recognized and appreciated by the people of all countries at home and abroad; Lusheng dance has formed a unique "Lusheng culture" in the process of thousands of years of historical and cultural inheritance and development of the Miao minority, because the "Lusheng culture" contains the unique aesthetic taste, ideas and value orientation of the Miao people. It is a culture, a special culture that can be felt and known. It is not only the source of national development, but also the lifeline to maintain the existence of Miao society. (Dong Yinghao and Liu Yuanlin, 2018 : 87)

The Lusheng dance is widely distributed in Guizhou, Guangxi, Hunan, Yunnan and other ethnic areas, and is one of the favorite folk dances of the Miao, Dong, Buyi, Shui, Gelao, Zhuang, Yao and other southern ethnic minorities in China. The Lusheng dance has three main forms: competitive, ceremonial and self-entertainment, and is often performed at gatherings, annual festivals, celebrations and other festive occasions. Intangible cultural heritage Lusheng dance has important social value, cultural value and economic value.

1) Social value of Lusheng dance

Intangible cultural heritage is a cultural form, which generally has the power to bind people's thoughts and behavior norms, and can promote the harmonious development of people and society. As a kind of intangible cultural heritage, the Lusheng dance reflects people's persistent pursuit of happy life and their reverence for nature.

The dance process of the Lusheng dance is relatively simple and easy to learn, so it is easy to popularize, can be participated by everyone, and is an important way and means to educate and train future generations and enhance national cohesion. Since the Lusheng dance helps promote the cultural identity of local people, unite the national spirit and promote unity, it has always played an irreplaceable and important social value.

2) Cultural value of Lusheng dance

Lusheng dance is a very representative folklore item of the Miao people in southwest China, with distinct historical and cultural heritage and regional cultural characteristics, and has rich cultural value. Lusheng dance is a kind of dance, at the same time, it is also a kind of culture. The dance movements of Lusheng dance mainly include forward step, stepping step, erratic step, round step, as well as the pitching,

leaning, swinging and turning of body parts. In terms of expression, Lusheng dance is sometimes exaggerated and spontaneous, sometimes realistic and delicate; in terms of movement amplitude, it is sometimes large; in terms of rhythm, there is tension and relaxation.

These expressions, action amplitude and rhythm together form the artistic style of Lusheng dance: deep, resolute, witty and spontaneous. These artistic style features of the Lusheng dance reflect the unique character traits of the Miao people and precipitate the long historical and cultural traditions of the Miao people, which are important living materials for the study of ethnology, folklore, anthropology and other disciplines, as well as the most important part of the existing cultural traditions of the Miao people.

3) Economic value of Lusheng dance

The integration of non-heritage folklore and Miao tourism is a new economic growth point in the southwest. Dagan has successfully held several Lusheng dance traditional cultural tourism festivals, which have strongly driven the local economic development. During the tourism festivals, the promotion of the intangible cultural heritage Lusheng dance and the display of its inheritance achievements promote the holding of various tourism forums and the integration of local rural culture and tourism industries.

2.2 Cultural area of study

Miao minority has a long history, wide distribution and large population. It has been one of the main nationalities in China since ancient times. According to the 1990 census, there are 7398035 Miao people in China. In terms of population figures, among the 56 ethnic groups in China, Miao ranks fifth only after Han, Zhuang, Manchu and Hui.

For thousands of years, Miao compatriots have worked and struggled on the land of the motherland from generation to generation, achieved survival and development for themselves, formed excellent national traditions and created rich and colorful national culture; At the same time, it has made outstanding contributions to the development of the motherland, the formation and development of a unified multi-ethnic country and the creation of a glorious Chinese civilization, and occupies a very important position in Chinese history. Today, the Miao people, together with all ethnic groups, are working together to build socialism with Chinese characteristics and

realize modernization and the prosperity of the motherland. The residence of Miao minority has changed greatly in history.

According to the word-of-mouth data and Chinese records of Miao minority, Chiyou Jiuli tribe, the ancestor of Miao minority, originally lived in the middle and lower reaches of the Yellow River in China. In the Sanmiao era, he moved to the Jianghu plain of "left Dongting" and "right Pengli". Later, due to war and other reasons, they continued to migrate south and West into the Central South and southwest mountainous areas. Since the Ming and Qing Dynasties, especially in modern times, a considerable number of Miao people have gradually migrated to Southeast Asian countries, and then to Europe and America.

At present, the Miao minority in China is mainly distributed in 8 provinces (autonomous regions and cities) in southwest and Central South China. Among them, Guizhou Province has the largest number, with a total of 3686900 people (Statistics in 1990, the same below), all over the province, the most in Qiandongnan Miao and Dong Autonomous Prefecture, and the rest in Bijie region, Qiannan Buyei and Miao Autonomous Prefecture, Anshun City, Tongren City, Liupanshui City, Qianxinan Buyei and Miao Autonomous Prefecture, Guiyang city and Zunyi City. (Wu Xinfu, 2016: 1)

The Miao minority has a long history. In ancient Chinese classics, there have long been records about the ancestors of the Miao minority more than 5000 years ago. The ancestors of the Miao minority can be traced back to the Chiyou tribe active in the Central Plains in the primitive society. During the Shang and Zhou dynasties, Miao ancestors began to establish the "three Miao countries" in the middle and lower reaches of the Yangtze River to engage in agricultural rice farming.

Miao people migrated many times in history, generally from the Yellow River basin to Hunan (Hunan), Guizhou (Guizhou) and Yunnan (Yunnan). Before and after the Song Dynasty, most Miao people settled in their current living areas. However, the rulers of the Yuan, Ming and Qing Dynasties continued to "suppress", and the Miao people in Western Hunan and Southeast Guizhou fled everywhere, but they did not leave Western Hunan, Southeast Guizhou and Sichuan, Guizhou and Yunnan.

In short, the migration of Miao minority in history has experienced many places and hardships. It was not until the 19th century (nearly a hundred years) that they settled down. Especially in recent decades, regional national autonomy has been implemented, so as to live a life of national equality and live and work in peace and contentment.

2.2.1 Introduction to the Miao Minority in China

The Miao minority is mainly distributed in Guizhou Province. Qiandongnan Miao and Dong Autonomous Prefecture is the largest inhabited area of Miao minority. The ancestors of the Miao minority can be traced back to the Chiyou tribe active in the Central Plains in the primitive society.

The Miao, an ancient ethnic group, are scattered all over the world, mainly in the provinces of Qian, Xiang, E, Chuan, Yunnan, Gui, and Qiong in China, and in countries and regions such as Laos, Vietnam, and Thailand in Southeast Asia. (Wikipedia Miao : 2014, <https://baike.so.com/doc/2658654-2807504.html>)

1) The Miao minority has its own language, belonging to the Miao language branch of the Miao Yao language family of the Sino-Tibetan language family. Nowadays most people speak Chinese. More than 90% of China's population is Han, and the remaining 55 ethnic groups account for less than 10%. In recent years, the development of modern society has made many traditional ethnic groups lose all their original traditions, and even the young generation basically can't speak their own language. The Miao minority has a long history, scattered residence and many branches, including young seedlings, flower seedlings, white seedlings, unicorn seedlings, etc.

2) Living Environment Xijiang Qianhu Miao village is located at the foot of Leigong Mountain in the northeast of Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province. It is 36 kilometers away from the county seat, 35 kilometers away from Kaili, the capital of Qiandongnan Prefecture, and about 200 kilometers away from Guiyang, the provincial capital. Connected by more than 10 natural villages built near the mountain, it is the largest Miao inhabited village in China and even the world. (Wikipedia, 2006 : online)

Folding landform

Xijiang Qianhu Miao village is located in a typical river valley. The clear Baishui River passes through the village. The main body of Miao village is located on the valley slope on the northeast side of the river. For thousands of years, Xijiang Miao compatriots have cultivated here at sunrise and rest at sunset. They have opened up large terraces in the upper reaches of Miao village, forming agricultural culture and pastoral scenery.

Geographical climate

Xijiang Qianhu Miao village belongs to subtropical humid mountain monsoon climate, with annual precipitation of about 1300 ~ 1500 mm and annual average temperature of 14 ~ 16 °C. It is cool and pleasant without severe cold in winter and heat in summer. natural resources

The length of the river in Xijiang Qianhu Miao village is 16.8km, the drainage area is 65.39km², the average gradient is 45.7%, the maximum flood flow is 455m³ / s, the minimum flow is 0.25m³/s, and the annual average flow is 1.84m³/s. Natural resources include forest resources and water resources, and the forest coverage rate in China is about 85.15%.

3) Educational conditions

1.ancient Miao characters lost and education trapped

Long ago, the Miao minority had its own national characters. The ancient song of the Miao minority recorded that the Miao ancestors had to burn and erase the characters because they were easy to be exposed to the enemy due to escaping from the war, the pursuit of the imperial court and the secrets of national cultural migration. When only a few intellectuals died, the characters were also lost, leaving only the words written on their clothes. In the late 1950s, the Miao minority began to create Latin Pinyin characters. Nowadays most people speak Chinese (Wu Xinfu. 2016, page 7)

2. overview of education development in Guizhou

Since entering the new century, the number of junior middle schools in Guizhou Province has developed steadily, and the number of senior high schools has accelerated, increasing by 46.6% in 2011 compared with 2000. Since the implementation of nine-year compulsory education, the enrollment rate of students in schools at all levels and types has been increasing. In the 21st century, Guizhou Province has increased the training and introduction of all kinds of talents at all levels.

If the Miao characters can be spread to this day, we can better and more effectively study the history of the Miao minority. Therefore, regardless of any nation, cultural civilization is very important, and the carrier of civilization - text is the booster of development. Although the Miao language has been lost, today's Miao still retains its own national characteristics. Today, when all ethnic minorities are gradually sinicized, the Miao minority is no exception to actively study Chinese language and literature and actively communicate with all ethnic groups through Chinese, which is

more conducive to the inheritance and development of Miao traditional culture. (Education, 2012: online)

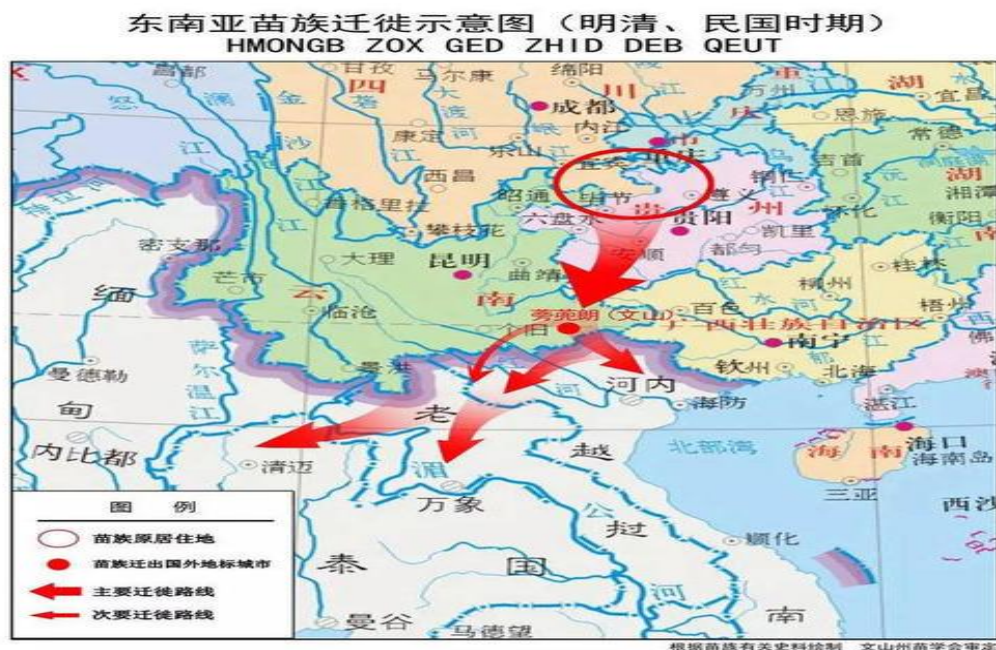
Miao minority is an ancient ethnic group scattered all over the world, mainly in Guizhou, Hunan, Hubei, Sichuan, Yunnan and other places in China, as well as Laos, Vietnam, Thailand and other countries and regions in Southeast Asia. According to historical documents, the ancestors of the Miao minority first lived in the middle and lower reaches of the Yellow River. Due to war and other reasons, they gradually migrated south and West into the southwest mountainous area and Yunnan Guizhou Plateau. Since the Ming and Qing Dynasties, some Miao people have migrated to Southeast Asian countries and from these places to Europe and America in modern times.

China is a multi-ethnic country with a total of 56 ethnic groups. In addition to the Han minority, there are 55 ethnic minorities recognized by the state, and the Miao minority is one of these 55 ethnic minorities. As shown in the figure above, the Miao people are all over the world, and there are also many settlements of the Miao people in China. This study takes Qianhu Miao village in Guizhou, China as an example to study the Lusheng dance culture of the Miao people.

According to historical documents and the reputation of the Miao minority, the ancestors of the Miao minority first lived in the middle and lower reaches of the Yellow River. Their ancestors were Chiyou. In the "three Miao" era, they migrated to the Jiangnan Plain. Later, due to war and other reasons, they gradually migrated south and West into the southwest mountainous area and the Yunnan Guizhou Plateau. Since the Ming and Qing Dynasties, some Miao people migrated to Southeast Asian countries, and from these places to Europe and America in modern times. (Online) available from Wikipedia Miao Minority <https://baike.so.com/doc/5706988-5919707.html>



Figures 2 The worldwide migration of Miao Minority
 (Online) Available from <https://image.so.com/view> (March,3,2022)



Figures 3 Schematic diagram of Miao migration in Southeast Asia
 (Online) Available from <https://image.so.com/view> (3, March,2022)



Figures 4 Miao Minority by Yang zhanling
 (Online) Available from <https://image.so.com/view> (3, March,2022)

China is a multi-ethnic country with a total of 56 ethnic groups. In addition to the Han minority, there are 55 ethnic minorities recognized by the state, and the Miao minority is one of these 55 ethnic minorities. As shown in the figure above, the Miao people are all over the world, and there are also many settlements of the Miao people in China. This study takes Qianhu Miao village in Guizhou, China as an example to study the Lusheng dance culture of the Miao people.

2.2.2 Overview of the Miao culture

The Miao minority has its own unique cultural content and is unique among many ethnic minorities. The Miao minority has its own unique cultural connotation in diet, religion, clothing, music, dance and so on. This study will also make an in-depth exploration of Miao culture in the above aspects.

“The Miao people can travel not only in China, but also in many countries, such as Thailand, Japan, the United States and Australia, which shows that the Miao minority is a worldwide nation. The Miao family has inherited their national

culture from generation to generation. Under different regional conditions, the Miao Banner culture of different countries shows different development trends. However, the innate cohesion and affinity of this ethnic culture is the reason why the Miao culture can still strive towards one goal although in different places. (Yu Jia, 2015 : 72)

The sentence “national is the world” is particularly accurate in culture and art. The author firmly believes that our human culture is closely related and closely combined. There are differences between cultures, but difference approaches lead to the same goal. It has long been that the cultural connotation of all over the world is rich and colorful, which is the same as the contention of a hundred flowers. The fundamental reason why culture and culture attract each other is that cultural development has the same goal.

Due to repeated migration, the Miao people in some places are scattered with other ethnic groups. In the inhabited areas, the Miao villages are less than a few households, more than 100 households. The living environment is quite different, mostly on the hillside or at the flat foot of the mountain, and there are also alpine mountainous areas. The geographical environment determines that the agricultural mode of production, supplemented by hunting, in these areas, forms a unique living and eating habits, and also shapes the romantic and resolute ethnic characteristics of the Miao people. (Yu Jing, 2010 : 6 - 7)



Figures 5 Miao minority inhabited area
by Yang Zhanling

According to the archaeological history and Miao reputation records and spread, the Miao people are the descendants of Chiyou clan, ancestors for Chiyou, accompanied by Chiyou defeat, the world also became chaos, so the yellow emperor Yan painted Chiyou to control chaos, maintain peace, due to clan defeat, Chiyou offspring identity stigmatization, in order to find living space and resources, Miao had to leave home, open the displaced, vast, bitter migration history.

Miao originally lived in the Yellow River basin, after the Yan, Huang tribe conquest south to the Yangtze river basin, later Shang Zhou period, Zhou conquest and invasion made them into Sichuan, defeated the Bashu civilization, Han dynasty, all dynasties to minority high pressure policy, especially Zhuge Liang south, the Miao people to Yunnan, Miao song still sing Chiyou, that is to say, they are the descendants of Chiyou tribe in history.

For Miao, they are not suddenly called the Miao, their name development is very interesting, and not only in China Miao, even around the world, Miao, some areas they called their green seedlings, white Miao, and so on these very strange names, there is a very interesting, called red Miao, and in ancient times, their name is many names, such as south, but later when our country was founded, they agreed to be called Miao.

Wu Xinfu, (2016 : 1) The Miao minority has a long history, a wide distribution and a large population. It has always been one of the major ethnic groups in China since ancient times. According to the 1990 census, the Miao minority in China has 7398035 people. In terms of population data, the Miao minority ranks fifth among China's 56 ethnic groups, second only to the Han, Zhuang, Manchu and Hui. For thousands of years, Miao compatriots have worked hard in the motherland, survived and developed, and formed excellent ethnic groups Good national traditions, creating rich and colorful national culture, and making outstanding contributions to the development of the motherland, the formation and development of a unified multi-ethnic country and the creation of China's glorious civilization, occupy a very important position in Chinese history. Today, the Miao people work together with all ethnic groups to build socialism with Chinese characteristics and realize modernization and prosperity of the motherland. Where does the Miao live Great changes have taken place in history? According to the word-of-mouth data of the Miao minority and Chinese records, the ancestor of the Miao minority, Qiyou Jiuli tribe, first lived in the middle and lower reaches of the Yellow River in China. During the three Temple era, he moved to "Zuo Dongting" and "you Pengli" Since the Ming and Qing Dynasties, especially in modern times, a considerable number of Miao people have gradually migrated to Southeast Asian countries and then to Europe and

America.

At present, the Miao people in China are mainly distributed in 8 provinces (autonomous regions and cities) in the southwest and central China. Among them, Guizhou Province has the largest population, with 3686900 people in total (Statistics in 1990 are as follows), Qiandongnan Miao Autonomous Prefecture has the largest population, and the rest of Bijie Prefecture has Qiannan Miao Autonomous Prefecture, Qiannan buye Miao Autonomous Prefecture, Anshun, Tongren City, Liupanshui City, Qianxinan buye Miao Autonomous Prefecture, Guiyang city and Zunyi City.

long ago, the Miao minority had its own national characteristics. Miao songs record that Miao ancestors must burn and destroy characters, because they can easily escape the war, pursue the secrets of the imperial court and national cultural migration, and expose them to the enemy. When only a few intellectuals died, the characters disappeared, leaving only the words written on their clothes. In the late 1950s, the Miao minority began to create Latin Pinyin. Most people can speak Chinese now. (Wu Xinfu, 2016: 7)

2.2.3 Introduction to the Miao ethnic dance

The Hmong people mainly live in Guizhou Province, China. The Miao people love Lusheng, which is known as the "Lusheng nation". Every festival, people dance with the accompaniment of various lusheng, bronze drums or wooden drums. They express their emotions by swinging arms, hips and various stations. To do the Miao dance well, first of all, it is crucial to be familiar with the various rhythm of the Miao drum music, and to master the coordination between the arm and crotch under the relaxation of the joints of the body.

Miao dance culture

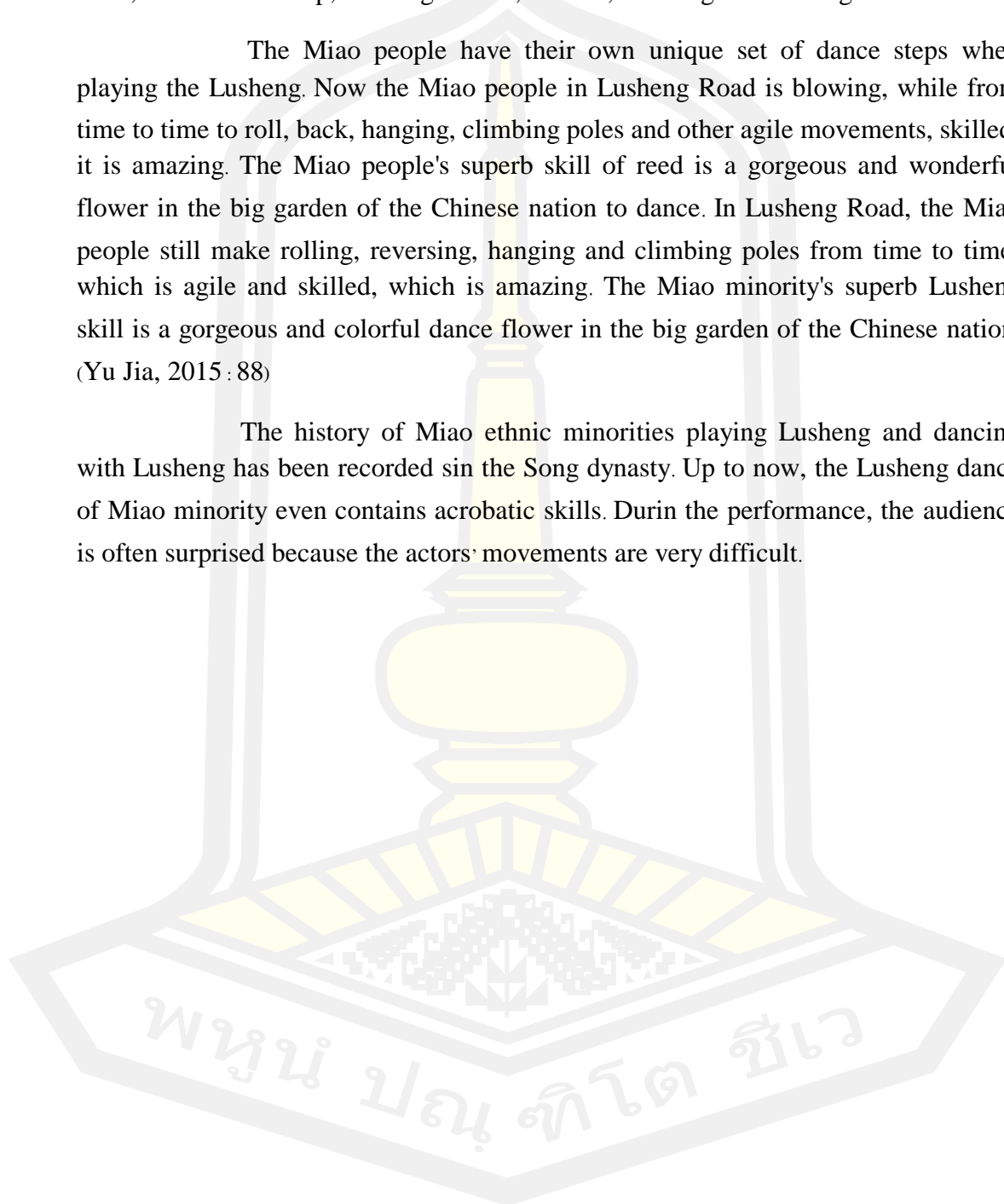
Miao minority is a nation capable of singing and dancing. Everyone can sing and dance. For thousands of years, song and dance has accompanied the history of Miao minority and vividly reflected the life of Miao people. Miao dances include Lusheng dance, copper drum dance, wood drum dance, Xiangxi drum dance, bench dance and ancient ladle dance.

1) Lusheng dance culture

Lusheng dance is the most popular in Guizhou, Guangxi and other places, Lusheng dances are held every year on traditional festivals such as the 15th day of the first month and the 3rd day of March, as well as festive festivals such as the Chinese New Year, ancestor worship, building houses, harvest, wedding and marriage.

The Miao people have their own unique set of dance steps when playing the Lusheng. Now the Miao people in Lusheng Road is blowing, while from time to time to roll, back, hanging, climbing poles and other agile movements, skilled, it is amazing. The Miao people's superb skill of reed is a gorgeous and wonderful flower in the big garden of the Chinese nation to dance. In Lusheng Road, the Miao people still make rolling, reversing, hanging and climbing poles from time to time, which is agile and skilled, which is amazing. The Miao minority's superb Lusheng skill is a gorgeous and colorful dance flower in the big garden of the Chinese nation. (Yu Jia, 2015 : 88)

The history of Miao ethnic minorities playing Lusheng and dancing with Lusheng has been recorded since the Song dynasty. Up to now, the Lusheng dance of Miao minority even contains acrobatic skills. During the performance, the audience is often surprised because the actors' movements are very difficult.





Figures 6 Miao dance

(On line) Available from <https://image.so.com/view> (3, March,2022)

The Miao minority is an ancient nation. They write their own history with music, create their own national music culture with wisdom, and encourage the Miao people to overcome suffering and lived hard. Music culture plays an irreplaceable role in the life of the Miao people.

With the development of society, Miao music culture has absorbed and learned from many excellent and scholars in the world. It attracts many tourists to Miaozhai for sightseeing. At the same time, it also drives the tourism economy of Miaozhai. Guizhou Miao village has a simple folk custom and profound natural environment. The Miao people here are hospitable, the folk songs here are flying all over the sky, and the love songs here are intoxicated in your heart. Lusheng dance culture here is also very unique. It includes music, Musical instruments and dance of Miao ethnic minorities.

1.Song

Miao minority music can also be divided into vocal music and instrumental music. The author inquired a large number of books about Miao minority music and learned that Miao Minority Music shaped by Miao songs and musical instruments also has a long history and profound heritage. Let's see how the book describes the song culture of the Miao minority

The songs of the Miao minority are mainly represented by flying songs, custom songs, sacrificial songs, traveling songs and other types, and also occupy a significant proportion in the national music system. Flying song is one of the most distinctive features, mostly sung in the fields and fields, with high tunes, grand momentum, free rhythm and undulating melody. In some areas, it is divided into male and female voice flying songs, and high and low cavity two forms. The flying songs of the Miao minority are mostly used in festivals, grand events and other major occasions. They are now compiled and sung in a free and casual style, which is of great significance to the Miao people (Yu Jia, 2015 : 4)

2. Musical instruments

The musical instruments of Miao ethnic minorities have their own characteristics. For example, Lusheng, made of bamboo, wood and metal, has a unique sound. It is a reed instrument of ethnic minorities in Southwest China. Its predecessor was Yu of Han nationality in China. The villages inhabited by ethnic minorities in Guizhou are known as "the hometown of Lusheng" and "the hometown of song and dance". They are one of the musical instruments especially loved by ethnic minorities.

Miao folk instruments are divided into three kinds of music: qi singing, rubbing and percussion, among which Miao music and dance culture is the most common and popular. In the pneumatic musical instruments, there are four kinds of reed whistle bamboo tube, embolic bamboo tube, no reed whistle bamboo tube and pure reed piece. The reed bamboo instruments have various types of Lusheng, tube, simple, suona, and large size; unsprung bamboo pipes, divided into high flute, medium flute and low flute (commonly known as Mang flute); and simple reed instruments have oral strings and wood leaves. The singing instruments include ancient gourd qin, erhu, sihu and so on. The percussion instruments include wooden drum, bronze drum, leather drum, big sieve gong, big gong, bag gong, big chai, small chai and bamboo, etc. (Yu Jia, 2015 : 4 - 5)

Speaking of the Miao Musical Instruments, the most common and famous one is the Lusheng. In the Miao minority, Lusheng is a musical instrument but also a cultural symbol. With the progress of Lusheng performance and production skills, Lusheng has a wider range and can be seen in large occasions such as sacrificial activities and grand events.

3.Dance

In the Miao's ethnic dances are accompanied by musical instruments, and many dances are named after the accompanying musical instruments. The main types are the following:

Wood encouragement: There are many kinds of inspiration, are with wood drum as accompaniment, hence the name. Large wooden drums are placed on the wooden frame. But in the style of play is different, the rhythm is fast and slow, often according to the emotional needs.

Lusheng dance is the most representative collective dance of the Miao minority, and it has a very long history. Nowadays, the lusheng dance among the Miao people is very different. The so-called strike dances. That is, the players dance, always maintain the word "one" formation, and the dancers dance in the counterclockwise direction; the so-called tap dance, two people play a pair of Lusheng dance of the same size, the dancers in a circle, counterclockwise.

These dances come from the life and creation of the Miao people, and aim to praise and beautify life. It is not unreasonable to say that the Miao area is a "sea of singing and dancing".



Figures 7 Miao minority dance

(Online) Available from <https://image.so.com/view> (3, March, 2022)

1) The interpretation of Miao Lusheng dance on Chinese urban rituals is that Miao Lusheng dance is a folk art. This is a dance accompanied by Lu Sheng. Twelve pier Lusheng dance created by master Xiong Yunming is a typical representative of Lusheng solo dance. Now, the dance has been included in the volume of the integration of Chinese national and folk dance. (Raymond: 2005, P. 182)

2) There are many legends and origins of Lusheng dance, which increases the mystery of Lusheng dance and attracts people's love for Lusheng dance. In the long history of Miao culture, there is a simple myth about the origin of Lusheng dance. It is said that Pangu opened the world a long time ago, and the earth was desolate and barren. (Guangbin: 2008, p. 1)

At that time, Miao ancestors lived by hunting all kinds of birds and animals. At that time, it was difficult to capture. At that time, a dexterous young man cut down the trees and bamboo in the forest and began to create reed to imitate the singing and movement of birds, blowing and jumping to attract all kinds of birds and animals. It is precisely because of Lusheng and imitation movements that people can harvest a lot of birds and animals every time they hunt. Therefore, Lusheng dance has naturally become a necessity of life and passed on from generation to generation.

The creation of Lusheng and Lusheng dance originated from two female compatriots, which is also very popular in some places. It is said that in ancient times, at the foot of Leigong Mountain, there was a beautiful Miao girl. One day, she was suddenly robbed into the cave by a kind of pheasant. When the girl was helpless, she heard the sound of bamboo flute outside the cave for two consecutive days. The girl is blowing a whistle and things in the cave.

Finally, the young man who was blowing the bamboo tube found the voice in the cave and gave the cost to the girl to play and cheat the essence of the pheasant. The boy waited for the machine to kill the pheasant essence and save the girl. The bamboo tube that saved the girl's life was made into Lusheng, which is the origin of Lusheng.

3) Miao Lusheng dance has a long history, which can be roughly divided into four types: customary Lusheng dance, performing Lusheng dance, performing Lusheng dance and ritual Lusheng dance.

1. Traditional Lusheng Dance - first, dance at the annual "Flower Mountain Festival", which is a good time for young men and women to get together and choose their spouses. Lusheng dance, known as "dance flower" or "moon dance" in ancient times, is mainly performed on the night when the moon is bright and the wind

is clear. Miao villas with this custom generally have "moon jumping" moon fields or "flower jumping" flower fields.

2. Perform Lusheng Dance - usually in the form of competition or performance at festivals or parties. This kind of competition generally doesn't set specific actions. Each Lu novice has the opportunity to show his personal skills.

3. Sacrificial Lusheng dance is usually accompanied by wooden drums and bronze drums. Most of the dancers are middle-aged and elderly. Lusheng is three feet long. This dance has now disappeared.

4. Lusheng dance has different forms and characteristics due to different contents. All festival activities, such as men's and women's weddings and the completion of a new house, are jumping, light and warm and happy atmosphere. (Li Jianfu, 2014 : 13 - 15)

5. "Lusheng dance" is a traditional folk dance with elastic dance of lower limbs (including crotch, knee and ankle). Miao, Dong, Buyi, Shui, xianglao, Zhuang and Yao nationalities distributed in Guizhou, Guangxi, Hunan and Yunnan. It is the most popular and widely distributed folk dance among ethnic minorities in the south. Among them, Lusheng dance of Miao minority has the most typical and characteristics.

Blowing and jumping is called "jumping Lusheng", and blowing and stepping is called "stepping on Lusheng". In the course of the performance, Lusheng plays the lyrics to narrate and limbs dance to narrate the history. The content of the lyrics is tortuous, the structure is rigorous and clear, and the dance posture is amazing and beautiful, reflecting the indomitable spirit of the Miao minority who fought bravely and tenaciously. After freedom in the southwest mountains, they got together to sing and dance to celebrate the victory. (Wu huo and Tan Mei, 2008 : 3 - 4)

4)Folk dance is an important part of intangible cultural heritage. In 2003, UNESCO adopted the Convention on intangible cultural heritage. Since then, China has also launched cultural protection projects with Chinese characteristics, such as Miao Lusheng dance. Project No.: Item 126.: Iii-23. Lusheng dance is an intangible cultural heritage with important social, cultural and economic values. How to protect and promote the inheritance and development of Lusheng dance, an intangible cultural heritage, has become an important research topic in the development of folk dance. (Yang Huhua, 2019 : 1)

Miao people like to play with Lusheng. Every time they play Lusheng, they have to dance. Lusheng dance can be divided into ancestor worship, celebration, entertainment and friendship. The former is solemn and magnificent, equipped with large and medium-sized Lusheng. The latter is lively and active, and can use small and medium-sized Lusheng.

Dance forms also range from group dance and group dance to double or single dance. The content of Lusheng dance music can be divided into ritual music, narrative music, march music, song music and dance music. Combined with dance, it can reflect various life and cultural forms of Miao people. The forms of Lusheng's performance and dance can be divided into raw dance, Sheng dance and Sheng self-dance. The first two can be 7, 9, 11 or more.

Sheng dancers and performers don't dance in front of small and medium-sized dances. The men and women around them dance layer by layer. Sheng's main dancers and Sheng's actors dance in front, and men and women dance with the team in turn. Sheng dance refers to a group, two or one person playing a small Lusheng. Playing and dancing are also difficult. The action performance is solemn, or the rhythm is compact, or relaxed, lively and flexible, which varies according to the location and application. (Ma Lone, 2017)

7) Lusheng's dance music and steps are similar everywhere. The content of Lusheng dance music can be divided into ritual music, narrative music, march music, song music and dance music. The forms of Lusheng performance and Lusheng dance can be divided into accompanying dance, guiding dance and self-dance. The first two can be 7, 9, 11 or more. Sheng's dancers and performers do not dance small and medium-sized dances at the scene, and the men and women around dance on the first floor; Sheng's main dancers and performers danced in front of them, and male and female groups danced in circles. The scene was spectacular.

Sheng blowing self-dance refers to the performance of a group, two or one Sheng blowing person and a small Lusheng. It can also play and dance. Dance movement is difficult, default cooperation. Lusheng dance movements can be summarized as walking, moving, straddling, turning, standing, kicking, parting, hooking, turning, etc. The movements of Lusheng dance are solemn and solemn, or the rhythm is compact and the movements are strong, or relaxed, lively and agile, which varies according to the application.

8) caused by the conflict of the times (1) genetic confusion, changes in social environment, conflicts of foreign cultures and the process of social

modernization have had an impact on the Miao Lusheng dance. It is caused by the weakening of belief (2) Genetic dilemma. With the progress of society, people's thoughts have changed greatly. The weakening of modern social beliefs limits the inheritance and development of the intangible cultural heritage Lusheng dance. Due to (3) development constraints caused by a single inheritance, at present, the inheritance model of Miao Lusheng dance in Southwest China shows the characteristics of simplification, that is, Lusheng dance is mainly folk inheritance. (Yang Huhua, 2019 : 42)

9) Dong Yinghao and Liu Yuanlin, (2018 : 87) As a cultural medium for cultural exchange, Lusheng dance not only improves and enriches the elements, but also actively draws on the essence of other national art and culture, gradually absorbs and compatible, and finally forms its own unique Lusheng dance artistic style and action system to promote emotional exchanges between nationalities, which has been recognized and appreciated by people from all walks of life at home and abroad; Lusheng dance has been inherited by Miao people for thousands of years The unique "Lusheng culture" has been formed in the process of and development, because the "Lusheng culture" contains the unique aesthetic taste, thought and value orientation of the Miao minority. It is a culture, a special culture that can be felt and known. It is not only the source of national development, but also the lifeline to maintain the survival of the Miao society.

2.3 Research related

For folk art, as a spiritual creation of ethnic minorities, it is very easy to lose itself in the unitary discourse of globalization and modernization. Clearly, there is a greater emphasis on uniformity, a greater belief in universal standards, and a greater worship of star power. In such an era, the decline of natio

nal folk art can be regarded as a common opportunity. When the concept of intangible cultural heritage is introduced into the protection of national folk art, its most essential meaning is actually "salvation" rather than prosperity. But is it not the essence of national folk culture that can only be allowed to fade away? It is not the logic of sending seeds here and there.

The formation, maturity and development of a certain regional culture seem to be a linear progressive process, but its cause is far from so simple. In fact, no matter how complicated the cultural phenomenon is, it is only an appearance of existence. If we cannot deeply understand the deep meaning represented by a certain regional culture, inheritance and protection will lose their foundation. For whatever attempt is made to reproduce its rituals, symbols, and concepts, it is only to the table, not to the inside.

We may even think that such a lively "rescue" may seem like a huge and meritorious project, but the actual effect is very likely to backfire. Culture is a complex structure. No matter how good our wishes and no matter how eager we are, we cannot simplify our disposal. There is no doubt that the anthropological perspective is a key perspective for the study of folk art. Similarly, in the research category of cultural anthropology, artistic creation, artistic form and artistic behavior should become an important way for us to analyze the deep connotation of cultural events.

1) In the current cultural consumption, ethnic folk art mostly appeals to the audiovisual.

System of listeners to stimulate aesthetic experience, and is often presented as a superficial cultural symbol in other visual sense, while its anthropological implication is ignored. This kind of embarrassment of cultural communication is the common cultural cognition in our era of vanity. To change this cultural embarrassment, of course, requires quiet research. Therefore, how to treat national folk art is not only the matter of a certain nation, it is related to the cultural spirit of the whole social community. As a representation system of a particular culture, folk art of a certain minority integrates its ideology and behavior habits. Under the joint action of music, dance, props, places and other factors, metaphor and tortuous surface represent the common national cognition and values. In this sense, we can fully believe that national folk art is both referential and symbolic, and it is a spiritual and material creation of national experience based on national common cognition. On the other hand, these artistic and abstract national experiences, in turn, become new national experiences, thus exerting a continuous regulating effect on national concepts and behaviors.

At this point, the artistic creation which represents the national collective consciousness has gradually changed into a kind of cultural structure. The change of natural, cultural and social environment and the intervention of new national experience will lead to the constant change of the existing cultural structure. To a large extent, the ecological balance of folk art depends on the stable reconstruction of cultural structure and the stable foundation in the reconstruction. It has both certain stability and corresponding change. Or the enculturation brought by the process of cultural adjustment, or the collision with other cultures produces the transformation-assimilation or inclusion. The existence of the cultural structure of ethnic communities ensures the ethnic art derived from it. Of course, its existence pattern or form will change to some extent. (Yu-Xia, 2011 : 125 - 126)

Due to the large number of nationalities in China, the differences in geographical environment, mode of production, lifestyle and religious belief of each

minority also determine the style and characteristics of each national dance. In addition, the dance of the same nation will be different in different regions. It can be said that China has rich types of national dance. (Wang Xiaowen, 2011 : 76)

Chinese national folk dance is a native dance, which absorbs profound cultural nourishment and forms a magnificent and colorful artistic color. China is a multi-ethnic country, which has also produced diversified and diverse dance forms, forming a huge national and folk-dance system. (He Hui and Wang Baoyu, N.D. : 156)

Wu Minglin, (2012) research on Miao witchcraft culture. paper "Research on the witchcraft culture of the Miao minority" holds that the Miao minority is an ancient nation in Chinese history, and its leader is the mythical figure Chi you. Chiyou led the Miao minority to the Central Plains, but later failed and was forced to make a historic migration to the middle and lower reaches of the Yangtze River. In this way, the Miao minority not only lost the Central Plains soil that gave birth to the "historian culture", but also lived in Wuba mountain in the high mountains and valleys, retaining more witchcraft culture in the Yin and Shang Dynasties.

Later, the Miao people moved south to Guizhou, Hunan and other places, and the witchcraft culture spread along with it. Up to now, the Miao area is still shrouded in a strong smell of witch culture. Witchcraft culture plays an important role in Chinese traditional culture. Before the Western Zhou Dynasty, people believed in witchcraft and communicated with God through witchcraft rituals such as divination and prayer. It can be said that before the Western Zhou Dynasty, the main artery of Chinese culture was witchcraft culture.

However, after "Lawrence W. Zhou cut", the rulers of the Zhou Dynasty witnessed the process of the demise of the dynasty, paid special attention to the experience and lessons of history, advocated the idea of "good race day, baidebao people", and established a complete legal system, from daily behaviors such as clothing and diet to sacrifice, conquering national affairs and other rational norms. The resulting "historian culture" has shaken the status of traditional witchcraft culture.

Xiang Fuxiang, (2019) paper on the myth of the origin of Miao Art "Research on the myth of the origin of Miao art" writing the myth of the origin of Miao art is one of the Miao myths. It not only reveals the artistic origin of Miao in the form of myth, but also an art itself, which has infinite vitality and aesthetic value. On the inheritance and expression of various art forms such as Miao costumes, songs and dances, the myth of the origin of Miao art always adheres to the concept of "myth" of the origin of

Miao art. Based on this concept, the emergence, development, inheritance and interpretation of Miao art are rooted in the folk myth with rich fertile soil, and presents a homologous myth, ancient and simple the lasting charm is its infinite and unique aesthetic feature.

According to the existing myth of the origin of Miao art and from the emotional dimension of the myth text, she divides the myth of the origin of Miao art into the following three categories: first, the "Thanksgiving theism", including the "God created" and "God given" art with the direct participation of gods, and the "expression" art with the indirect participation of Gods / the art of "spiritual enlightenment".

2) The theory of ancestor worship can be divided into two categories: "the art of remembering sages" and "the art of praising merit and virtue".

3) Sacrificial entertainment theory, due to the different sacrificial objects, there are also the entertainment art of "ghosts and gods entertainment world" and the sacrificial art of "praying for blessings and eliminating disasters".

Although the three kinds of myths have different emotional orientations, their emotions are internally unified in the "myth consciousness" due to the national collective belief. Therefore, the origin of "God" in Miao art is always a psychological background and ultimate explanation that cannot be ignored. Through the analysis of the Miao people's daily life, this paper holds that the myth of the origin of Miao art plays an important role in influencing, expressing, interpreting and supporting the Miao people's daily behavior, ritual activities and literary creation inspiration.

The festival rituals and etiquette standards are based on ancient and modern literature. In the exchange and interaction between the Miao minority's art origin myth and the Miao minority's own art or artistic activities, the art origin myth itself embodies the sacred, mysterious and exemplary aesthetic characteristics.

Liu Yan, (2011) paper "adaptation and creation: an exploration of the initial construction of Miao dance stage art -- a case study of Miao dancer Jin Ou's artistic practice", The research takes Jin Ou's exploration and practice in the initial stage construction of Miao dance as a case study, not only because he is a writer He is one of the earliest artists to explore the Miao dance. His contribution to the development of Miao dance art includes not only the inheritance and development of dance movement language, but also the reform and innovation in music, musical instruments and clothing. Especially in the inheritance and innovation of the stage art of Miao Lusheng dance, he has made beneficial exploration in the following aspects:

First, the "artistic" treatment of the dance movement and skill language of Lusheng dance

The second is the "artistic" improvement and adjustment of Lusheng, the core accompaniment instrument in dance performance;

The third is the innovative application of "artistry" of Lusheng in Lusheng dance performance; the fourth is the "artistic" improvement of dance performance costumes; the fifth is the pursuit of "artistry" of stage art performance realm.

The Miao dance works such as Lusheng cock fighting dance, Miao youth dance, yearning, joyful Lusheng, begging for flowers and the Miao dance in Dongfanghong, a large musical dance epic, have successfully transformed the Miao folk dance originated from the countryside into a stage art.

Chapter 3

Research Methodology

In this chapter, the researcher will explain how the design achieves the research problem mentioned in the first chapter and the research goal is consistent. In this paper, the researcher will explain how to carry out the research. The researcher will explain it in two points:

3.1 Research scope

1. study The Lusheng dance at Miao village
2. Qianhu Miao Village
3. Study the Lusheng dance in the stage art form
4. Study period: 2020 - 2021
5. scope of study focusing on
 1. Education
 2. Economy
 3. Sociocultural of Guizhou
 4. Dance form

3.2 Methods

In the process of the generation, development and dissemination of Lusheng dance, they all show a very high cultural value, which better reflects the cultural inheritance and development of national characteristics.

People break the limitations of previous research and traditional teaching framework, also use culture, anthropology and even economic knowledge research, national traditional sports research has qualitative breakthrough, promote the rapid development of theory, but for minority traditional sports research still exists, basic theory research is not mature, discipline system is not perfect, guizhou miao Lusheng dance commercial and modern research also lack.

This paper mainly focuses on the historical tracing, change of performance form, business and modernity of Miao Lusheng in Guizhou, so as to further improve the relevant theoretical system of Miao Lusheng in Guizhou.

According to the guidance of relevant experts and scholars, the research ideas, framework, literature retrieval, research methods and indicators are determined to consult and predict the development prospect of Miao Lusheng dance.

1. Study Methods

1) Document data method

During the course of this paper, we searched online materials on Miao Lusheng culture, journals, books, papers, audio, image materials, and collected, collated, summarized and analyzed.

2) Field Investigation Method

Field research will be carried out in Xijiang Qianhu Miao Village from 2020. Field survey mainly adopts observation, interview and questionnaire survey.

Observation object, content and operation: According to the research needs, the two ways, organizers, visitors and observation contents to participate in Lusheng dance activities involve Lusheng dance characteristics and music characteristics, dance action choreography, dance clothing, organization form, etc. Observation method: distribute questionnaires, take photos, cameras and other methods.

Interview object, content and operation: According to the research needs, this article will adopt the interview method to participate in Lusheng dancers, organizations, visitors, Miao Lusheng dance folk culture and current further understanding. The interview: fill in the questionnaire, paper and pen records, records, etc.

Population, sampling size, and sample size

1. Miao Lusheng dancers 46
2. Part time Lusheng dancers 10
3. Director of Miao Village Lusheng Dance Troupe 1
4. Lusheng dance teachers 2
5. Lusheng dance students 20

6. Audience 20

7. Protection Center of Intangible Cultural Heritage of Guizhou Province 1

This article selects Xijiang Qianhu Miao Village in Guizhou Province as the survey area. In addition, the historical traceability, form of expression, cultural value, social function and form of regional Lusheng dance have evolved as the research objects. Through the random interview of some old artists, to understand the development process of the Miao Lusheng dance. The total number of 100 actors were selected according to the number of Lusheng dance performances in Qianhu Miao Village, Xijiang River, Guizhou Province.

2. Research tools:

1. Collected documentary data
2. Observation
3. Questionnaire
4. Indept-interviews
5. Focus group

The research group includes a male and female dance teacher, an English translation teacher, a history teacher, two physical education teachers, a local Miao in Guizhou, a photography teacher and a computer teacher, a total of nine people.

3. Study time: 2020-2021

4. Data collection and analysis:

1. performed summary analysis through comprehensive literature and questionnaires
2. interviews the inheritors of the Lusheng dance
3. watches the Lusheng dance regularly
4. learns and analyzes how to do the Lusheng dance well from his Lusheng dance teacher.
5. Analyze the relationship between the Miao Lusheng dance and the social, cultural and economic conditions of Guizhou.

Data collection from the pilot study was conducted in two phases:

A questionnaire survey was conducted among 100 Miao Lusheng dancers from August 15, 2020 to September 9, 2021. Questionnaire analysis was performed by questionnaire survey and interviews. The results were 100 valid questionnaires, showing their high reliability and validity.

The researchers conducted a field survey by interviewing Miao Lusheng dancers. Respondents had sufficient time to answer the questionnaire and to participate in its feedback. The researchers personally visited the Qianhu Miao Village in the Xijiang River and distributed questionnaires.

I was the main figure, and about eight people gave questionnaires to the cast. Participants in the questionnaire sample included 60 Miao Lusheng dance full-time actors, 20 non-full-time actors, and audience sampling 20 for a total of 100 samples.

5. Research presentation

1. Oral presentation
2. Full paper presentation
3. Research article presentation

Chapter 4

Research Results

The main perspective of this paper is research 1 The structure of Lusheng dance of Miao Nationality in Qianhu Miao village, Guizhou, China includes ; type, current situation and development form; And the influence of Lusheng dance on Miao people and its significance to Miao culture. 2. The multi-dimensional interaction between Miao Lusheng dance and Guizhou culture. In this chapter, the following seven research results will be used to explain the structure of Miao Lusheng dance and the interactive relationship between Miao Lusheng dance and Guizhou culture

4.1 Miao Lusheng Dance

Lusheng is an ancient musical instrument of the Miao minority. The Miao family must play Lusheng with dance. Lusheng dance is a folk dance most popular and widely distributed among ethnic minorities in the south, which is surrounded by Lusheng hands dressed up by more than a dozen or even dozens of people and dances while blowing.

Lusheng dance has a history of more than 2000 years and is a precious artistic wealth of the Miao minority people. With the gradual strengthening of the awareness of intangible cultural heritage protection, this ancient art form is constantly glowing with new vitality. From music to dance, Lusheng dance contains a kind of slow and sad mood. It is said that it is a reproduction of the scenes in the legend of Miao ancient history that Miao people travel on the muddy road with heavy loads, ride on the back of cattle, look at their hometown from afar, watch whether the compatriots behind catch up with the fleeing team, and miss the people who died due to crossing the river.

The difficult movements of raising feet, coupled with the plaintive Sheng sound of sobbing, give people a dignified and pathetic feeling. It seems to be a kind of historical memory, as if it is showing people a living historical picture.



Figures 8 Lusheng dance of Miao Minority

(Online) Available from <https://image.so.com/view> (3, March, 2022)

1. The deep and profound historical accumulation

Lusheng dance from music to dance, all contains a slow, sad mood. Lusheng dance full of difficult action, with whining sobbing sorrow sheng sound, the dance gives people a sense of gravity, pathos. As if a kind of historical recall, as if to show people an axis of living historical painting. It is very rare to have such an epic Lusheng dance with the basic characteristics of song and dance,

2. From the sacrifice filled in the carnival

In the Miao family concept, Lusheng was created by the "mother" (the first grandmother), and his voice is the voice of the "mother". Under the call of "mother", the Miao people in the three dialects, no matter where they live, take Lusheng culture as a form of their nation, as a kind of cohesion and promotion of their national spiritual consciousness.

It is often said that "Lusheng ring, the feet itching", that is to say, hear the rhythmic sound cannot control the excitement, feet itching, must dance. Lusheng has high volume and high loudness. It can be said that it is the instrument with the highest response and the highest sound in the world. In the past, the Lusheng dance was

danced not only during sacrifices, but also during weddings, funeral ceremonies or new houses. Later, every festival, bumper harvest celebrations and traditional social activities.

The Lusheng Association in the Miao area is unprecedented. Dozens of miles away, people of all ethnic groups hear the sound of the melodious Lusheng song, at least thousands or tens of thousands of people.

3. Rich content in various forms

The Miao Lusheng dance has various properties of religion, folk customs and cultural entertainment, and plays a different role in the social life of the Miao people. It is rich in content and has various forms. According to the content and nature of its activities, it can generally be divided into five kinds of self-entertainment, custom, performance, sacrifice and etiquette. Self-entertainment Lusheng is the most popular.

Due to the no limit on the age and gender of the dancers, the number of participants is very large, usually active on lawns, river dams or hillside open space. There are two common forms of activity: one is a male blowing small Lusheng, female flower handkerchief, male circle, female circle of a group of blowing Lusheng dancers surrounded in the middle, stepping on the rhythm of the music, gently swinging the body around the circle.

The action varies with the tune played by the lead dancer. Self-entertainment Lusheng dance, from the perspective of action characteristics, can be divided into "step" and "jump", "step" features the slight flexion and extension of the knees and moving forward, "jump" is by the power to make the foot landing, not only lower limb fibrillation and foot kick, the upper body should also be naturally swing.

The former kind is elegant, dignified, and the latter kind is soft, chic. The first kind of custom Lusheng dance is to dance every festival, which is a good time for young men and women to get together and choose their spouses.

In ancient times, it was called "flower dancing" or "moon dancing", mostly on the bright and clear night. Etiquette Lusheng dance also has different activity forms and characteristics because of the different content of its activities. Celebratory activities, such as men and women and new houses, are characterized by jumping, brisk movements, and the atmosphere is warm and jubilant. Dancers also danced in the hall to congratulate them.

4. The Lusheng dance highlights the personality of the Miao minority

Lusheng is the oldest musical instrument of the Miao minority, and every sheng dance must dance. Lusheng dance is the symbol of Miao, it has a strong fighting atmosphere, cheerful life interest, rich labor atmosphere, deep national feelings, united national horn, solemn religious color, unique national symbol and other artistic characteristics, it is not only loved by the people, also the ethnic people to contact emotional friendship, unity and cooperation symbol of tube reed instrument, is in song, music, dance as one of culture and art form.

The Lusheng dance can especially reflect the brave, martial and skilled national characteristics of the Miao compatriots, which is particularly wonderful.

The Miao Lusheng dance "Rolling Mountain Ball" has become a wonderful flower in the ethnic minority folk art with its bold style, breathtaking movements and profound cultural connotation, and enjoys a good reputation at home and abroad.

It has participated in art festivals at home and abroad for many times, and has been highly appreciated by people from Chinese and foreign countries and compatriots of all ethnic groups. The tenacious and indomitable national character contained in this dance is a precious spiritual wealth, which inspires and guides people to move forward and will never be overwhelmed by difficulties.

4.2 The Development of the Miao Lusheng Dance

With the development of The Times, the continuous improvement of people's life, Lusheng form and playing skills in addition to maintain the original style also has a new improvement, Lusheng lyrics from keep the original simple and elegant development to rhythm is lively and changeable, especially the deep vigorous barrel accompaniment makes Lusheng sound and volume, particularly euphemistic and moving.

The Lusheng dance method and dance posture change more. It not only is vigorous and powerful, but also has freely and graceful movements. It has evolved into a dance form popular with all ethnic groups in China and the world.

The Lusheng as a musical instrument, its artistic aesthetic value attracts more and more attention from the society. Lusheng dance, as a cultural accumulation with a profound historical tradition, is still an important part of the traditional life of the Miao people.

Under the influence of modern society, Lusheng dance is transforming from cultural to artistic, from practicality to aesthetic, and from social to professional.

4.3 Types of Lusheng dance of Miao Minority at Guizhou

Lusheng dance can be divided into three types:

1. Golden Rooster dance
2. Drum dragon, drum Tiger-long shirt Dragon
3. Rolling mountain beads



Figures 9 Lusheng dance · Golden Rooster dance

(Online) Available from <https://image.so.com/view> (3, March, 2022)

1. Golden Rooster dance

Reporting area or unit: Danzhai County, Guizhou Province The brocade chicken dance of Miao minority has a long history. It is said that in the historical process of migration, the ancestors of the Miao ethnic minority were the beautiful golden pheasant, which helped them determine the last place to settle down, and it was also the golden pheasant that brought rice seeds to their ancestors.

After settling down in Danzhai County, the ancestors of the Miao ethnic minorities opened fields and hunted to satisfy their hunger. Because the golden

pheasant helped them get millet seeds and help them through the famine, the golden pheasant became the totem of the Miao minority.

Miao ethnic minority compatriots living in the above-mentioned places hold grand Lusheng dance activities in the grand festivals every year to commemorate their ancestors and miss the Golden Rooster that brought them freedom and peace. So far, in their daily life, Miao minority compatriots, especially female compatriots, in addition to their work, carefully embroider all kinds of flower and bird patterns with all kinds of colored threads in their spare time, sew hundreds of birds and dresses, and dress up like a beautiful golden pheasant.

When dancing Lusheng dance, The women followed in a long line, with the fast and slow rhythm of Lusheng melody, the silver golden pheasant on women's heads shook, the flower belt on their legs fluttered and flashed, and the white feathers at the feet of pleated skirts danced, just like the golden pheasant with bright wings and dancing, so it is called "golden pheasant dance".



Figures 10 drum dragon, drum Tiger - long shirt Dragon
(Online) Available from <https://image.so.com/view> (3, March, 2022)

2. Drum dragon, drum Tiger - long shirt Dragon

Reporting area or unit: Guiding County, Guizhou Province

According to the historical records of ZTE in the great song dynasty written by Xiong Damu in the Ming Dynasty, Gulong guhu - long shirt dragon originated in the Song

Dynasty. Heimanlong followed Yue Fei to fight against Jin and was awarded the general of dragon and tiger. Later, he "cried bitterly and fasted for several days" because Yue Fei and his son were killed in the storm Pavilion. People commemorate the Miao minority hero with the dance of drum dragon, drum tiger and long shirt dragon, which has been handed down from generation to generation.



Figures 11 Lusheng Dance - rolling mountain beads (Online)
Available from <https://image.so.com/view> (3, March, 2022)

3. Rolling mountain beads

Reporting area or unit: Nayong County, Guizhou Province

Miao minority Lusheng dance rolling mountain beads, formerly known as "Earth Dragon rolling Jing", is one of the Lusheng dances handed down from generation to generation by Miao minority people. It can be called a bright Plateau Pearl. It integrates Lusheng playing, dance performance and acrobatic art. Wearing a pheasant feather hat, an embroidered white coat and hemp ear straw sandals, the head is the foot and people climb the shoulder. Between bowls filled with water, they perform dance skills while blowing Lusheng. They are praised as the Pearl of Gaoyuan in Guizhou by the leaders of the Ministry of culture.

Lusheng dance of Miao ethnic minorities can also be divided into the following three types according to the form of activities:

The first kind of mass Lusheng dance is called "Zhuo Gei" in Miao language. Whenever the festival comes, people go to the Lusheng field to dance Lusheng dance. The crowd danced in a circle around the Lusheng team. There is no limit to the number of people in this Lusheng dance. Men, women and children can participate in it. The dance action is relatively simple and changes with the music played by Lusheng. With the beating of the Miao girls, the silver ornaments they wear will make a pleasant sound and have a strong Miao style.

The second is the performing Lusheng dance, which is called "throwing, fishing and giving" in Miao language. This kind of Lusheng dance is a male competitive dance. It is generally held in traditional festivals and is more difficult. Most of them are Lusheng experts in each village to participate in the competition.

The third is the custom Lusheng dance, which is a way for young men and women to express love. The girl tied one end of her embroidered flower belt to the Lusheng of the young man she liked, and led the other side of the flower belt to dance with the young man.

However, the author is not inclined to divide the Lusheng dance of Miao minority in Guizhou into three types: mass Lusheng dance, performance Lusheng dance and custom Lusheng dance. In the survey, people generally do not agree with this structural form. Compared with the dances of other nationalities, there are few such structural forms, and the boundary between the three is unclear. The mass Lusheng dance can also be a performing Lusheng dance, and the folk Lusheng dance can also be performed.

The structural form of dance should be clear and definite. For example, the top bowl dance and chopsticks dance of the Mongolian minority. As the name suggests, the top bowl dance is a dance that dances against a bowl, while the chopsticks dance is a dance that uses chopsticks as props. Therefore, the author believes that the structural forms of Lusheng dance are: Lusheng dance · Golden Rooster dance, Lusheng dance · drum dragon drum tiger long shirt dragon, Lusheng dance · rolling mountain beads are more reasonable.

4.4 Characteristics of the Miao Lusheng dance

Lusheng dance is a traditional dance in Guizhou Province and Yunnan Province. It is one of the national intangible cultural heritages. Lusheng dance can be danced all year round, especially during the Spring Festival. When you get to the door of someone's house, you will dance Lusheng dance.

One is to make an appointment with a dance partner, and the other is to pay New Year's greetings to the family. During the performance, hand in hand, lean forward and jump forward in a circle. The action is relatively simple.

Lusheng dance of Miao minority is the most representative and characteristic. In the Miao minority inhabited areas, almost every family has Lusheng, and everyone likes to dance Lusheng dance. Blowing without jumping is called "blowing Lusheng". "Dancing Lusheng" is called "Cai Lusheng".

1) Introduction to the Miao Lusheng Dance---Golden Rooster Dance



Figures 12 Lusheng dance · Golden Rooster dance

(Online) Available from <https://image.so.com/view> (3, March, 2022)

Golden Rooster dance is accompanied by Lusheng, during the performance, women all are tied up towering, wearing brocade chicken silver ornaments on the head, an embroidered super short pleated skirt, a full silver collar bracelet, and pointed embroidered shoes, dressed like a beautiful brocade chicken.

Men blow the Lusheng as a leader, and women then dance, arranged in a shape, jumping in the counterclockwise direction. With the fast and slow beat of the Lusheng

tune, the golden chicken silver ornaments on the woman's head are eager to fly, the silver horn crown bit by bit, the leg belt a flash, the white feather silver waves at the foot of the pleated skirt fly, the dancers dancing light, like the golden chicken in the music foraging. Dance movements are different from three, four, seven steps, mainly four steps, and six steps to turn around, the natural waist, knee shaking as the basic characteristics of the dance.

At each step, the dancer's knees naturally vibrate forward at the same time, lower limb movements, lower limb movements, hands on both sides, leisurely swing. When there are many people, Lusheng dancers dance in a circle, and women dance in circles outside the periphery.

The folk golden chicken dance has rich Lusheng tunes, with more than 100 music, which is light and smooth, beautiful and beautiful. The Golden Rooster dance shows the gentle and demure character of the Miao people, reflects the harmonious and friendly spiritual state between man and nature, and highlights the ancient and gorgeous aesthetic pursuit of the Miao people. It is a brilliant mountain flower in the folk dance.

In the past, the Miao Lusheng dance was only performed in funerals and village worship ceremonies. Now, it is performed in traditional ethnic activities such as major festivals, gatherings, marriage, building and moon dancing, which has become an important way to carry out entertainment competitions and enhance friendship. The dance was performed at the forefront of the funeral procession; the dancers wore long black shirts, two pheasant feathers and a lusheng.

The accompaniment instrument of the dance is thick and long, with low and vigorous sound, and distinct music rhythm. The dance action and music are closely combined into one to form a unique and charming art form. With a long history and a unique dance form, it is a folk dance with the research value of anthropology, sociology, ethnology and folk custom.

2) Introduction to the Miao Lusheng Dance · drum dragon, drum Tiger - long shirt Dragon



Figures 13 Lusheng Dance · drum dragon, drum Tiger - long shirt Dragon by researcher

Long shirt dragon Miao Lusheng dance is a men's duet dance, four-person dance and group dance. The dancers are dressed in black long shirts, with two pheasant feathers on their heads, dragon face ox horn totem on their heads, beards on their mouths, Lusheng in their hands, boasting and dancing.

People's imitation of the dragon, the image of the dragon and the dynamics of the Dragon reflect a deep and simple charm. The accompaniment instrument of the dance has a thick and Long Sheng tube, a deep and thick voice, a distinctive music rhythm and harmonious and smooth dance movements, which is reflected in the unique style of Lusheng dance of Miao nationality. The dance is divided into three sections. The first section shows the emergence of dragons; The second section shows the Dragon leaping and the tiger leaping; The third section shows that dragons rob treasure.

3) Introduction to the Miao Lusheng Dance-- Rolling Mountain Ball

Miao Lusheng dance rolling mountain beads, formerly known as " Earth Dragon rolling Jing". Miao Lusheng dance "rolling mountain beads" has become a wonderful flower in ethnic minority folk art with its rough and unrestrained style,

difficult and thrilling movements and profound cultural connotation. It has spread widely and enjoyed a good reputation at home and abroad. It is one of the Lusheng dances handed down from generation to generation by the Miao people. The performers of "rolling mountain beads" hold Lusheng in hand, play while jumping, and roll around the edge dart or water bowl.



Figures 14 Lusheng Dance - rolling mountain beads (Online)

Available from <https://image.so.com/view> (3, March, 2022)

The performance is highly skilled and extremely thrilling. The difficulty of using Lusheng dance steps and skills increases with the performance process, which shows the thrilling scene of Miao compatriots who are not afraid of difficulties and dangers, move forward bravely and eliminate all difficulties on the way of migration. The tenacious and indomitable national character contained in this dance is a valuable spiritual wealth. It inspires and guides people to move forward and never be overwhelmed by difficulties.

"Rolling Mountain Ball" is a Miao folk dance integrating Lusheng playing, dance performance and acrobatic art. Performers with six tube Lusheng, wearing well-known chicken feather cap, dressed in embroidered white coat, playing generations of Lusheng dance, around darts or bowl full of water dance performance, sometimes to head for foot, Lusheng steps and skills use difficulty with the performance process, Miao compatriots on the migration, brave, breathtaking scenes. The Miao Lusheng dance "rolling mountain ball" has become a wonderful flower in the ethnic minority

folk art with its bold style, highly difficult and breathtaking action and profound cultural connotation.

Although there are three types of Lusheng dance of Miao Nationality in Guizhou, China: 1. Golden Rooster Dance 2. Drum dragon, drum tiger long shirt Dragon 3. Rolling mountain bead, the most popular, most complete and most popular dance at present, and Mr. Yang Wenyuan, the cultural inheritor of Lusheng dance interviewed in this study, is also famous for his expertise in rolling mountain beads. So next, the researcher focuses on rolling mountain beads as an example to introduce the characteristics of Lusheng dance.

4.5 Movement characteristics of Miao Lusheng Dance

The Lusheng dance of Miao minority has a long history, and the musical instrument used is Lusheng, so Lusheng can be regarded as the soul of Lusheng dance of Miao minority, and the action of rolling mountain beads is the body of Lusheng dance. The characteristics of rolling mountain beads can be summarized as follows: ancient, local flavor, flexible, difficult and superb technology. Taking Lusheng dance as the carrier, the Miao minority vividly shows the joy, anger, sadness and joy of the Miao minority.

When you look at the "dragon rolling" Lusheng dance, you often see the Miao youth rolling on the ground, which is the origin of the original action of "dragon rolling". At the beginning of the formation of the "ground dragon rolling thorns" action is relatively single, even sometimes looks clumsier, but this is the epitome of the original Miao youth conquest of nature, when they are usually performed by one or several people at the same time. (Yang Qi,2020, p.7)

1) The "Ancient" of "rolling mountain beads"

The birth of "Rolling Mountain Ball" is to commemorate the spirit of the Miao young people to sacrifice themselves in spite of difficulties and obstacles, and to open up a channel in the barren mountains and mountains, so that the elderly people of their tribe can move forward smoothly." Rolling mountain beads" actually does not belong to modern dance, let alone made by modern people.

Its history has long been spread for hundreds of thousands of years, which is the concrete embodiment of the cultural characteristics of "rolling mountain beads" and

"ancient". Therefore, although "rolling mountain bead" is just a folk-dance art, by paying attention to Lusheng dance from the history of the historical legends and Lusheng words, "rolling mountain ball" has an epic nature.

2)"Earth" of "rolling ball"

The characteristics of "Rolling Mountain Ball" with "soil" are that because its dance has very local cultural characteristics, the actors participating in "Rolling Mountain Ball" are all teenagers among the local small flower seedlings. Compared with the professional actors in pop dance and modern dance, this highlights its local characteristics. "Rolling zhu" originated in the Miao and Yi Township of Nayong County, Guizhou Province. In this small closed world, the economic development here is slow due to the influence of the local natural environment. From the homes of local residents I visit, people's life is still relatively difficult. Since its birth, "Rolling Mountain Ball" has been mainly performed by young and middle-aged people for the villagers of their own nation to watch. Compared with the popular songs and dances everywhere, it is only inherited in the local area. I hope to pass on this project.

3)"Rolling mountain beads" of the "live"

"Rolling Ball" is not too demanding for the number of actors. He can be performed alone by one person or two people, and the number of actors is large by four, six, eight people at the same time. The age is not demanding, and the dance is skilled. Secondly, the characteristics of the technique and shape of the dance, and its unique cultural and artistic characteristics.

4)"Difficult"

First, because the dance is required to play the Lusheng accompaniment and perform by themselves, so that the performers are required to need excellent physical strength, endurance and balance and coordination ability to make the dance movement has been completed, so the participants must spare time as much as possible to rehearse in their usual life.

If you only rely on the accumulation of skills and experience without failing to pay attention to the usual physical strength, endurance and balance and coordination ability training, it is more difficult to complete this series of difficult action

performances. Second, due to the particularity of the "rolling mountain beads", its own nature belongs to the traditional ethnic minority sports. The dance has participated in many traditional ethnic minority sports games, so it is also full of the nature of sports competition, and it has also increased its difficulty in the sports competition.

5) The "High" of the "rolling mountain ball"

"Rolling Ball" art dance originated in life and above life, Its dance action reproduces the scene of "ground dragon rolling through" on the migration, But later integrated into the concept of aesthetic art, Coupled with the understanding of life, Just reached today's "mountain beads" rolling " height, therefore, Since its inception, it has long been inherited from the local Miao village, For a long time in a "kept in the boudoir", When the "Rolling Mountain Ball" made its debut in the 1980s, The state where it exists is not the state when the "rolling mountain ball" was first born, At this time, it has been a relatively ornamental art form formed after good processing. Moreover,

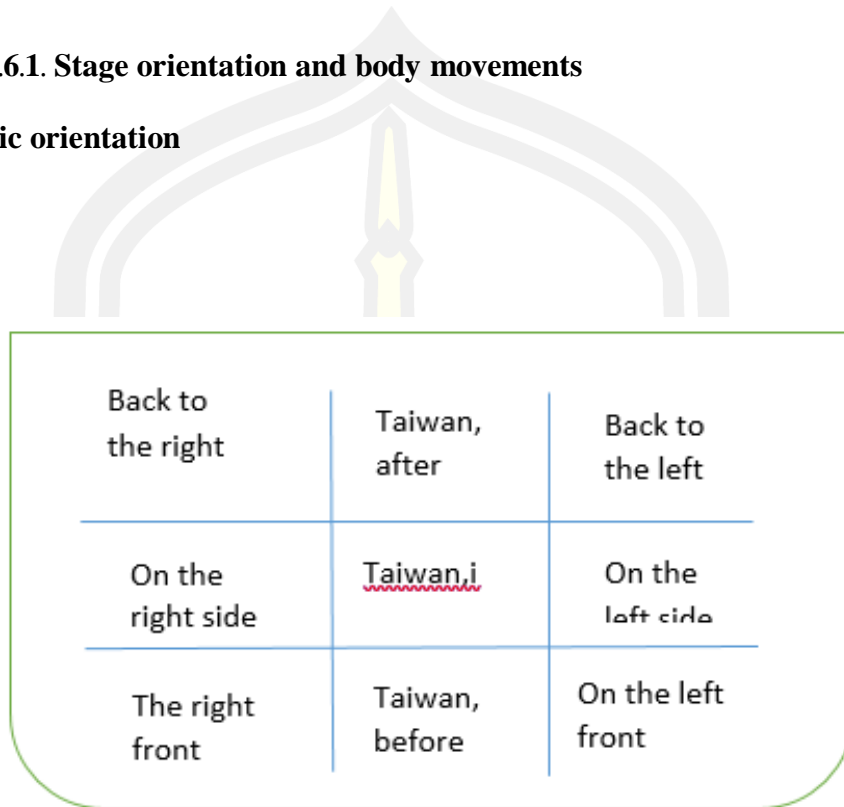
in addition, he is not only an art of art that maintains rich ethnic characteristics of the Miao people, but also a delicate work integrating acrobatic and Peking Opera. Therefore, it brings this folk art in the deep mountains to the world, and has won honors and medals in many competitions.

"Rolling Ball" is an artistic creation that records the historical changes of the Miao people, which contains the profound connotation of the Miao people full of passion and truth for life. The national connotation of the dance is closely combined with its national characteristics, which drives the continuous improvement and development of the artistic interest of "rolling mountain beads", and finally forms a high-grade art work, which is more dazzling compared with those abstract dances fabricated out of thin air.

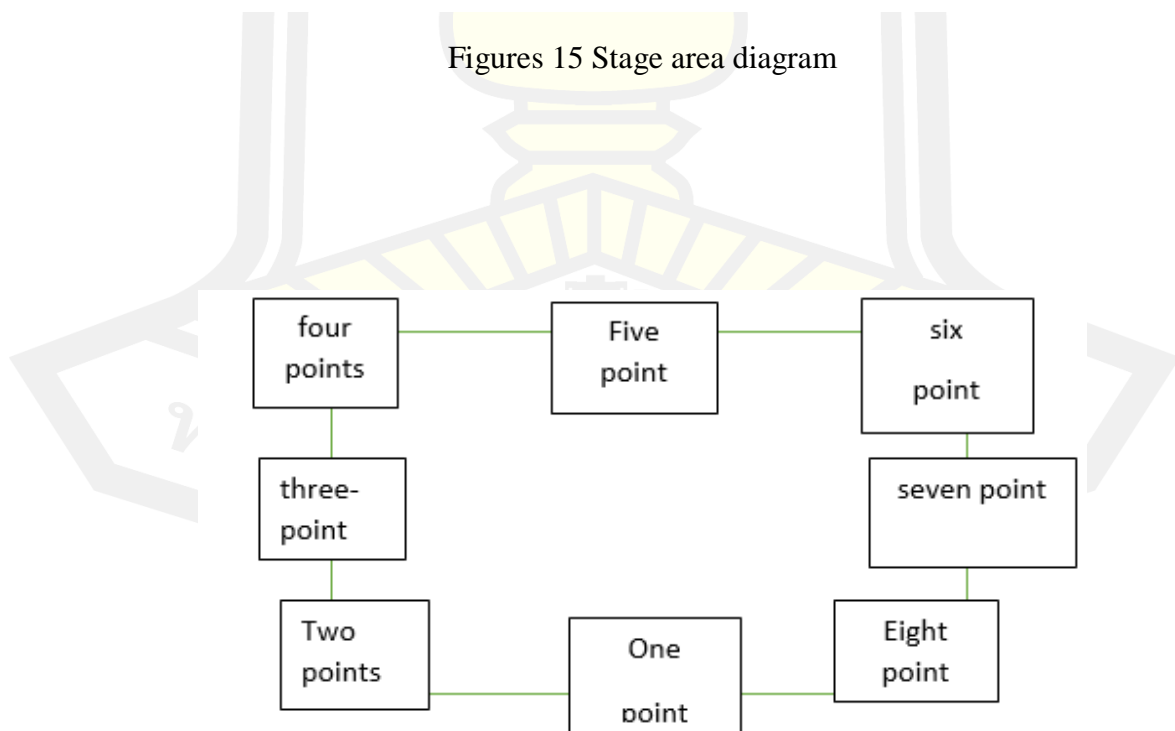
4.6 Structure of Miao's Lusheng dance

4.6.1. Stage orientation and body movements

1) Basic orientation



Figures 15 Stage area diagram



Figures 16 Stage orientation map

4.6.2. The origin of the classic Lusheng Dance action

According to Wang Jingcai, the national inheritor of the Miao Lusheng Dance, the Lusheng Dance was first classified as the category of national folk dance due to its technical movement characteristics. Later, after continuous development and improvement, a series of new forms of dance movements were formed. Part of the dance art performance has gradually weakened. The dance now pays more attention to the performers' own physical fitness, and improves the requirements for the coordination and flexibility of their body.

2.1.) The "Golden Chicken Journey" of Lusheng Dance

"Golden chicken" created artistic conception for the Miao ancestors in the process of migration, in the forest, after eating well-known chicken, the ancestors will well-known chicken tail feathers made feather cap, wear it in the Miao group of the male head, young men wearing feather cap in front, struggling for their own ethnic folks open a flat road for them to walk, so now in watching the "rolling" performance, the actors will often wear a cap to participate in the performance.



Figures 17 Golden Chicken Journey
by researcher

2.2.) The "Outlook" of the Lusheng Dance

"Watch" this action is due to the enemy from all directions, forcing them to guard against the enemy, so they in order o better transfer, had to explore the enemy around the high tree tip overlooking, so later according to the scene created the "watch" the lusheng dance action skills.



Figures 18 Outlook by researcher

2.3) The "Horse and Horse Shoulder" of the Lusheng Dance

"Horse shoulder" this action skill reproduced the Miao ancestors in the process of migration, due to the long migration of the younger children cannot stand the hardship, so young Miao young man will carry on their own shoulders, create this skill expressed the Miao ancestors respect the elderly, in front of difficulties, not afraid of difficulties and obstacles of lofty spirit.



Figures 19 Horse and Horse Shoulder by researcher

2.4) The "Human Bridge" of Lusheng Dance

For the Miao ancestors, migration is common, in the river is a big difficulty for migration brigade, because for young men and women can easily get through, but for young children and elderly is not so easy, so for many years the young carriers the old through the river resulting "build bridge", this-action skills praised the Miao people contribute to the lofty spirit.



Figures 20 Human Bridge by researcher

2.5) The "Earth Dragon Crossing" of Lusheng Dance

Miao ancestors often encounter in the process of migration of thorns in the jungle, which brought great difficulties and inconvenience, because of the rough road, so Miao youth with their strong body in the jungle roll a road for the remaining Miao people walk, because they use their own sweat to the migration process smoothly, later in order to praise the heroic behavior, have the "rolling" this technical action, to commemorate their achievements.



Figures 21 Earth Dragon Crossing by researcher

2.6 Lusheng Dance "Jade Optimus Prime"

The meaning of the "technical movement style" is that the ancestors of the Miao minority went forward bravely in difficulties, not afraid of the difficulties and obstacles ahead, standing like the jade pillar of Optimus in front of no matter how much difficulties. This action skill praised the heroic spirit of the Miao ancestors.



Figures 22 Jade Optimus Prime
by researcher

4.6.3. Common movements of Lusheng dance

1) The golden rooster quivers

The Lusheng dancer wears the hero crown of the chicken feather, imitating the chicken dancing alone on the other side, raising the shaking and opening the crotch, imitating the trembling image of the wings of the chicken, and dancing with the upper body while blowing the Sheng.



Figures 23 The golden rooster quivers
by Researcher by researcher

1) Fly a little water

Lusheng dancer moves a step-in front of his feet, the front foot pointed, the knee slightly bent, turns the right body 90 degrees, the back foot circle, and sweeps the leg around a circle.



Figures 24 Fly a little water .
by researcher

2) Training for Kudado

Lusheng dancer squat one step, completed the right leg straight leg forward, heel to the ground, the left and right feet spin, the center of gravity forward and back, the left foot with the left and right squat, the reverse circle is completed.



Figures 25 Training for Kudado
by researcher

3) Earthworms roll sand

When the Lusheng dancer lies on the ground and rolls left (right) to face the ground, his forehead and legs are the support points, allowing Lusheng to pass, and then rolls in turns.



Figures 26 Earthworms roll sand
by researcher

4) Knives roll

The dance describes fighting while climbing down the hill and moving back. The performer's head and feet on the ground, the body curved and suspended, with the head as the axis, the foot as the outer circle, constantly 360° big turn around. The body turns around, rotating once from the waist without touching the ground.



Figures 27 Knives roll
by researcher

5) The harrier turns over

Lusheng dancer holding sheng, sheng from the mouth, side flip.



Figures 28 The harrier turns over
by researcher

6) Hang the sheep and beat the drum

The Lusheng dancer stood on his side, his left thigh turning and stretching like a drum.



Figures 29 Hang the sheep and beat the drum
by researcher

7) The horse pentium

Lusheng dancer feet jump, back and forth, back and forth, moving, legs into a bow step squat to do sprint.



Figures 30 The horse Pentium
by researcher

8) Point will

Lusheng dancer A under the waist, knees and head on the ground, straight to the abdomen; Lusheng dancer B feet stand on the abdomen. The key of this movement is that it takes a long time for the two Lusheng dancers to cooperate and achieve the tacit understanding.



Figures 31 Choose a general
by researcher

9) Hold your shoulder and stand upside down

Lusheng dancer A a person to the floor on the back; Lusheng dancer B head against his elbow bend, with arm support for inverted stand, mouth blowing Lusheng sound. Lusheng dancer A always plays Lusheng, while dancer B is only lip synching when standing upside down.



Figures 32 Hold your shoulder and stand upside down
by researcher

10) Competition for the mountain forest

Lusheng dancer body spin, turn body, to lusheng chicken head, good posture, A, B two Lusheng dancers collided and jump high, imitation qing chicken fight.

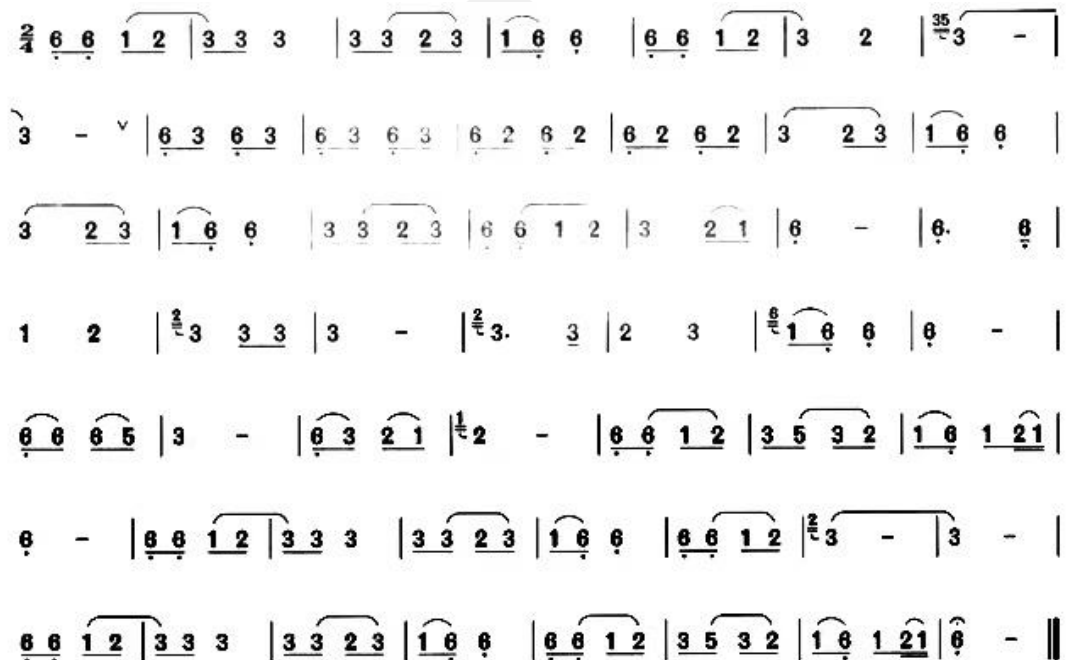


Figures 33 Competition for the mountain forest (Posture A)
by researcher



Figures 34 Competition for the mountain forest (Posture B)
by Researcher

4.6.4 Common music score of Lusheng dance



Figures 35 Miao Lusheng music score
(Online) Available from <http://www.jianpu.cn/pu/15/15028.htm> (March,3,2022)

4.6.5 Musical instruments of Lusheng dance of Miao minority

As the name suggests, the musical instrument used by the Lusheng dancer to perform on the stage is naturally Lusheng, and the only musical instrument of the whole Lusheng dance performance is Lusheng. If the dance lacks Lusheng, it becomes inactive.

1) The musical instrument of Lusheng dance – Lusheng

After watching the performance of the Lusheng dance and carefully observing the structure of the Lusheng musical instrument, we learned that the Lusheng is a reed pipe instrument mainly composed of four parts of sheng dou, sheng tube, reed and resonance tube. Among them, the sheng tube is mainly made of white bamboo. The reed used in the Lusheng instrument is made of brass. The resonance tube is a bamboo tube on the upper end of the Lusheng tube.

Its function is to increase the Lusheng volume significantly. Because the volume of the Lusheng is different, the length of the resonance tube is also different. When

playing Lusheng, the Lusheng dancer holds the sheng with his right hand, then presses the sound eye of the shortest tube with his index finger, and holds the Lusheng with his left hand. The five fingers hold the other five sound eyes respectively. During the performance, it needs to be coordinated in order to prevent chaos.”

4.6.6 Common costume of Miao's Lusheng dance at Guizhou



Figures 36 Clothing of "Miao ethnic minority drum dragon, drum tiger long shirt dragon"

(Online) Available from <https://image.so.com/view> (March,3,2022)

The dancers of "drum dragon, drum Tiger - long shirt dragon" wear black long shirts with two pheasant feathers in his head, a dragon face ox horn totem, a beard, a red silver belt, a Lusheng in his hand, blowing and jumping.



Figures 37 Costumes of "Miao minority Golden Rooster dance"
(Online) Available from <https://image.so.com/view> (March,3,2022)

In daily life, the dancers of Golden Rooster dance, especially the female compatriots, in addition to their work, carefully embroider various flower and bird patterns with various colored threads in their spare time, sew hundreds of birds' dresses, weave flower belts, embroider flower shoes, and prepare silver jewelry. During the festival, especially at the Lusheng meeting, women are seen with their hair tied and towering, with golden pheasant silver ornaments on their heads, open necked short embroidered clothes on their upper body and embroidered ultra-short pleated skirts (some with colorful embroidered short pleated skirts and some with embroidered long pleated skirts) outside their lower body.

A long square flower apron is tied at the front and back of the skirt, and various hand-woven ribbons are hung on the back waist, silver collars on their neck and silver bracelets on their hands, Wear pointed embroidered shoes on your feet (some tie small and exquisite silver bells on your ankles) and dress up like a beautiful golden pheasant. When dancing Lusheng dance, with the fast and slow rhythm of Lusheng melody, the silver ornamented golden pheasant on women's head is about to fly, the silver horn crown is shaking bit by bit, the flower belt on their legs is floating and flashing, and the white feathers and silver waves at the feet of pleated skirt are flying, looking like golden pheasant with bright wings and dancing.



Figures 38 Clothing of "rolling mountain beads of Miao ethnic minorities"
(Online) Available from <https://image.so.com/view> (March,3,2022)

The actors of Lusheng dance rolling mountain beads wear pheasant feather hats (the symbol of male Qing chicken) or red thread hats (the symbol of female Qing chicken), embroidered white coats and hemp ear straw shoes.

4.6.7. Historical evolution of the Miao Lusheng Dance in Guizhou

The historical evolution of Lusheng dance of Miao ethnic minorities in Guizhou is also an all-round development, which is not only reflected in its richer movements and more beautiful costumes. Its musical instrument, Lusheng, has also been greatly improved. Not only that, there is more time to dance Lusheng dance. With the development of productivity, the development mode of Lusheng dance has also changed.

1. Change of the implements

Lusheng musical instruments are also constantly updated with the pace of modern trends. Most of the traditional Lusheng musical instruments are six tubes. Now they have developed to seven tubes, eight tubes and above, and their length and timbre are also different; Nowadays, the production of Lusheng instrument reed has changed from manual cutting to mechanical laser cutting. The process is more accurate and exquisite.

Lusheng dance of Miao minority has a long history. Lusheng dance of Miao minority has made continuous progress in the long river of historical development. The continuous development of Lusheng dance is not only the change of dance movements, but also the improvement of musical instruments. In the early stage of Lusheng dance development, due to the lack of productivity, Lusheng is not what it is now, but a very simple structure.

2. Change in activity time

In ancient times, Lusheng dance called people together to migrate or drive away wild animals after the defeat. With the development of the times, Lusheng dance has gradually become a dance for remembering the past on major festivals. Today's Lusheng dance can be said that many people dance no matter what festival, even when it is not a festival. Whether it's moving to a new home, falling in love or the death of an old man, you can see the performance of Lusheng dance in the places where Miao ethnic minorities live.

Long ago, Lusheng dance was performed on major festivals such as sacrificial Festival. Miao people gathered to dance together. Now, no matter what festival, Miao

people will eat Lusheng and dance to enjoy the carnival. With the wide spread of Lusheng dance, Lusheng team has gradually grown in various villages and regions, and various Lusheng dance competitions and artistic performances have also increased.

3. Changes in the development approach

The development mode of Lusheng dance is also gradually changing with the progress of society. From the initial teaching, to the later TV publicity, and then the network publicity, we can learn Lusheng dance through computer. Now we can use mobile phones to learn Lusheng dance, and we can see the performance of Lusheng dance on all kinds of short video platforms. Even in squares, parks and scenic spots, you can watch the performance of Lusheng dance from a close distance. This also benefits from the improvement of people's living standards and the improvement of network data.

People began to pay attention to cultural life and spiritual enjoyment. This has promoted the development of the dance industry and the importance of dance elements, making dance a more popular profession and a more popular art. The government and society have also provided popular image carriers, emerging dance venues, newer music and fashion elements.

Lusheng dance, as a dance of the Miao minority, once isolated from the world, has gradually entered the public's vision and demonstrated its unique folk art to the world in its traditional form. After the reform and opening up, Lusheng dance, as a rare folk dance, has been valued by the government and included in the national intangible cultural heritage list.

There are more and more public welfare performances, profit-making performances or competitive competitions. The government will also organize Lusheng team to participate in international performances.

In order to improve and inherit the skills of Lusheng dance, the government supports and organizes the training of the village and art troupe through various ways. Once there is a major competition or performance, the government departments will organize the relevant units to record the activities and list the training plan according to the time, place and nature of the activities.

Training way more systematic science, in the Lusheng dance coach, team selection, stricter, finer, athletes can master the Miao gown dragon difficult movements and skills, make Lusheng blowing and action harmony, do smooth,

beautiful, coherent, accurate, skilled, coordination and neat. The change in the form of Lusheng dance in Guizhou is the result of people's attention and protection. I hope that Lusheng dance can be handed down and carried forward forever in the long Chinese history.

4.6.8 Current status of Lusheng Dance in Guizhou

Usually in major festivals, such as National Day, Miao festival, Spring Festival, Miao people will play Lusheng dance, whether in the country, county, or minority celebrations, you will find lusheng dance, each village has its own festival, every festival, people will blow lusheng, dance, lusheng dancers also their own team, participate in various competitions and commercial performances, it also for lusheng dance promotion, inheritance and development has played a positive role.

1) The festival launch time is more open

Before the reform and opening up, the development of Lusheng dance was particularly limited. The Lusheng dance was isolated from the world. However, after the Third Plenary Session of the 11th CPC Central Committee, Lusheng dance completely broke the traditional customs. Lusheng dance is the main way to foil the atmosphere in various activities such as wedding celebration, sacrifice, building a new house and welcoming guests.

With the progress of science and technology and information and transportation, the movement of Lusheng dance has also changed a lot. The movement is more difficult, the clothes are more gorgeous, the lusheng production process is more exquisite, and the playing method is richer. Lusheng dance activities can be divided into two kinds: one is profit, and the other is non-profit. The former is mainly composed of several Lusheng dancers, engaged in a commercial performance, and the latter is mainly because people spontaneously hold Lusheng dance activities due to folk festivals.



Figures 39 Miao ethnic minorities get together to dance Lusheng dance
(Online) Available from <https://image.so.com/view> (March,3,2022)

2) Performance form of Miao Lusheng Dance in Guizhou

Lusheng dance is mainly blowing the Lusheng and dancing of the body as the main form of expression. The dancer can dance while dancing, or in him

People dance with the accompaniment of lusheng music. Lusheng dance is cheerful, light steps, bright rhythm, and the dancer is beautiful and gorgeous.

It fully embodies the cultural heritage contained in the Miao Lusheng dance. Miao Lusheng dance before deep in the mountains, after quite a long history, still failed to get out of the mountains, to the city. After the reform and development, the Party's ethnic policy shone on the Chinese land. Lusheng Dance was revived under the policies of the Party and the government, and walked out of the mountains, stepped on the stage and went to the world. Under the supervision of the modern trend, the Miao Lusheng dance has also made a qualitative breakthrough.



Figures 40 Lusheng dance stage of Miao ethnic minorities
(Online) Available from <https://image.so.com/view> (3 March,2022)

3) It has richer promotion forms

With the development of social science and technology, modern and contemporary Lusheng dance has more ways to promote. Not only are dance troupes willing to engage in Lusheng dance performance, but also the influence of Lusheng dance performance can be exposed to all people through TV, computer, mobile phone and various media.

4) More popular art forms

More and more people like and are willing to engage in Lusheng dance performance and Lusheng dance teaching activities. There are many Lusheng dance performance teams in Guizhou, China. They can hold independent dance parties and sell tickets, which will become a mature and common business method in the dance culture circle. Combined with newer fashion and music elements, more and more teenagers like to learn Lusheng dance. The number of adults who need psychological treatment is gradually increasing under the increasing social pressure.

Lusheng dance therapy will be carried forward in this century. Under the guidance of tutors, patients will pay attention to themselves after dance practice. "Dance not only integrates your body and mind, but also awakens your soul". This kind of

psychotherapy completely independent of drugs will be widely respected by everyone, and the system will be gradually improved.

4.7 Study and analyzed the interaction between Miao's Lusheng dance in multiple dimensions and Guizhou cultures

By sorting out the " Guizhou Miao Lusheng dance questionnaire survey" , the researcher used the statistical method of seeking the average value and finding the mode to measure that the average score of the first, second, fifth, seventh and fourteenth questions in the questionnaire was 5 and the mode was 5. The average score of the third, fourth, sixth and eighth questions is 2 and the mode is 2. The average score of the ninth, tenth and eleventh questions is 4 and the mode is 5. The score of the thirteenth question is that the average value is 2 and the mode is 1. The average score of the fifteenth question is 1 and the mode is 1. Combined with the analysis of the interview records of key information providers and other suggestions left by the respondents in the questionnaire, the following conclusions are drawn.



Figures 41 Interview with Yang Wenyuan, the inheritor of Lusheng dance of Miao minority and the external expert of Lusheng dance of Liupanshui Normal University by Researcher

1) The interaction between Lusheng dance of Miao minority in Guizhou and Guizhou people

Researchers today invited Mr. Yang Wenyuan, the inheritor of Guizhou Miao Lusheng dance, as a key information provider, to interview him about Lusheng dance

and Guizhou culture. Mr. Yang Wenyuan told us a lot about the Lusheng and Lusheng dance of the Miao minority, as well as the love of Guizhou people and Guizhou Miao people for Lusheng. He introduced the Miao ethnic minority characteristic festivals and customs in Guizhou to us. He said: the Miao ethnic minority in Guizhou is the largest ethnic minority in Guizhou. Under the correct leadership of the Guizhou provincial government, the Miao ethnic minority in Guizhou has grown effectively, enabling more people to know and understand the Miao ethnic minority, and enabling the Miao culture to be more effectively inherited and developed, Lusheng dance, as one of the characteristic cultures of the Miao minority, has also been more effectively promoted. As a business card of the Miao nationality, Lusheng dance has driven the development of local tourism. The hospitable Miao compatriots have also shown the style of the Miao people to the world. All this is thanks to the correct leadership of Guizhou provincial government. Lusheng dance government alone has issued many support policies. Lusheng dance practitioners have lived up to expectations, actively explored and devoted themselves to research. They have always been committed to the inheritance and development of Lusheng dance, and proved with practical actions that the government's support policies are not in vain. They are correct decisions and can stand the test of history. After combing, the researcher summarized as follows: first, the love of Guizhou Miao ethnic minorities for Lusheng dance is very serious, and Miao people can dance Lusheng dance with their friends without eating. Second, The Lusheng dance of Miao people is very important to them and people of other nationalities around them.

2) The interaction between Guizhou Lusheng dance and Xijiang Qianhu Miao village

Statistics show that in the past six years, the number of tourists in Xijiang Qianhu Miao village has continued to grow. From 2000 to 2005, there were 75000, 12000, 24000, 2150 (SARS), 35000 and 75000. Foreign tourists also increased from 200 in 2000 to 3000 in 2006. The number of tourists soared to 777000 in 2008, 646000 in 2009 and 689000 in 2010. In 2009 alone, the net income of tickets was 12.16 million yuan, compared with 14.07 million yuan in 2010. The Miao folk songs and dances will be performed by the Miao folk in the morning, so that you can have a better understanding of the Miao folk songs and dances in the afternoon. (Online Available from Wikipedia Qianhu Miao Village <https://baike.so.com/doc/5299609-5534327.html?from=182557&sid=5534327&redirect=search>)

Xijiang Qianhu Miao village is a place to preserve the integrity of Miao's "primitive ecology" culture. It is connected by more than 10 natural villages built near the mountain. It is the largest Miao inhabited village in China and even the world. It is located at the foot of Leigong Mountain in the northeast of Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province. For thousands of years, Xijiang Miao compatriots have worked here at sunrise and rested at sunset. Now they mainly live in the "West" clan of Miao nationality. As the largest Miao village in the world, Xijiang Qianhu Miao village has a profound Miao cultural heritage. Miao music, dance, clothing and traditional customs are not only typical, but also well preserved. According to the tourism data survey, in addition to tourists from Guizhou Province, domestic tourists coming to Xijiang mainly come from Chongqing, Guangdong, Guangxi, Hunan, Hubei, Beijing and Shanghai, while foreign tourists mainly come from the United States, France, Britain, Spain and bilishi.

3) The interaction between Lusheng dance and Guizhou economy

It was listed in the fourth batch of Guizhou Lusheng intangible cultural heritage exhibition in 2014. (Online) Available from Wikipedia Qianhu Miao Village <https://baike.so.com/doc/5299609-5534327.html?from=182557&sid=5534327&redirect=search>)

Lusheng dance in Guizhou feels very mysterious and ornamental. It is not only a cultural treasure of Miao ethnic minorities, but also a national intangible cultural heritage, which is deeply loved by everyone. Only its appreciation has brought huge benefits to the tourism economy of Guizhou, and the actors of Lusheng dance wear gorgeous clothes, silver jewelry and other props with ethnic characteristics, Tourists often buy many Miao clothing, silver jewelry, decorations, Miao food and Miao musical instruments with national characteristics because they like them. which have vigorously driven the development of Guizhou's economy. Help the poor people in Guizhou get rid of poverty and live a happy life.

4) The interaction between Lusheng dance and Guizhou people

Guizhou Miao Lusheng dance has beautiful music, relaxed and pleasant, unique and amazing dance posture. Obviously, it gives people a very mysterious and ornamental feeling. It is not only a cultural treasure of Miao ethnic minorities, but also deeply loved by everyone. Guizhou people are also easier to watch Miao Lusheng dance than people in other places. They are often influenced by Guizhou Miao Lusheng dance, and people naturally fall in love with this sport. This is what the Chinese people mean

when they say that one side of the soil nurtures another. The hardworking and brave Guizhou people love the arts of music and dance very much.

5) The interaction between Lusheng dance and Guizhou policy

Guizhou Miao Lusheng dance belongs to the national intangible cultural heritage and is also successfully included in the Guizhou cultural directory. It represents one of the business cards of Guizhou and is the characteristic of Guizhou. With the development of time, more and more attention has been paid to the art of Lusheng dance in Guizhou. The government will issue a lot of preferential policies every year to support the development of Miao Lusheng dance. Miao Lusheng dance has lived up to expectations and brought rapid development in economy, culture and other aspects to Guizhou.

Chapter 5

Conclusion, Discussion and Suggestions

Perspectives of Miao's Lusheng dance at Guizhou, China this paper mainly studies the structure of Guizhou Miao Lusheng dance and its influence on cultural dimension.

The Perspectives of This dissertation mainly studies the dance type, current situation and development form of Lusheng dance in Qianhu Miao Village, Guizhou Province, China; and the influence of Lusheng dance on Miao ethnic temperament and its significance to Miao culture, the structure of Lusheng dance and analyze the effect of Miao Lusheng dance in all dimensions of Guizhou culture. including culture , Economy, policy.

In the research process of this paper, the researchers mainly used the document data method and field investigation method. Researcher searched the Miao Lusheng culture, journals, books, newspapers, papers, degrees, audio, images and other materials on the Internet, and collected, sorted, summarized and analyzed them. And since 2020, Researcher have conducted field investigation in Miao village, Qianhu lake, Xijiang. The field survey mainly adopts the methods of observation, interview and questionnaire. To further understand the dancers, organizations, tourists and the folk culture and current situation of Miao Lusheng dance.

Research tools mainly include: 1 Documents collected 2 Observation 3 Questionnaire 4 Indecent interview 5 The focus group includes nine male and female dance teachers, one English translation teacher, one history teacher, two physical education teachers, one local Miao teacher in Guizhou, one photography teacher and one computer teacher.

A questionnaire survey was conducted among 100 Miao Lusheng dancers from August 15, 2020 to September 9, 2021. Questionnaire analysis was carried out through questionnaire survey and interview. The results were 100 valid questionnaires with high reliability and validity. The researchers conducted a field survey by interviewing Miao Lusheng dancers. Respondents had enough time to answer the questionnaire and participate in feedback. The researchers personally visited Qianhu Miao village in Xijiang and distributed questionnaires. The participants of the questionnaire sample include 60 full-time Miao Lusheng dancers, 20 part-time

performers and 20 audiences, a total of 100 samples. The researchers interviewed the Miao minority in the second stage of Lusheng dance.

5.1 Conclusion

1. The structure of Lusheng dance of Miao minority in Qianhu Miao village, Guizhou, China.

According to the content of performance, Lusheng dance of Miao minority in Qianhu Miao village, Guizhou, China can be divided into three kinds: Lusheng dance · Golden Rooster dance, Lusheng dance · drum dragon, drum Tiger - long shirt dragon, Lusheng dance · rolling mountain beads. The structure of Lusheng dance also includes the following four aspects: 1. Dance orientation 2. Dance movements 3. music and songs 4. costume

2. The interaction between Miao Lusheng dance and the multi-cultural dimension of Guizhou

2.1 The interactive relationship between Miao Lusheng dance and Guizhou people

Lusheng dance is very famous in Guizhou. Lusheng dance is very popular among Miao people in Guizhou. Guizhou Province has the largest population of the Miao Nationality in China, and the Miao nationality is also the largest minority among all ethnic minorities in Guizhou Province. In Guizhou, you can easily see the Miao ethnic minority. Some Miao ethnic minorities usually wear the same clothes as the Han nationality, so it is difficult to distinguish the Miao ethnic minority from the Han nationality without asking. So many people think that Guizhou people can dance Lusheng dance, which is actually wrong. However, some other ethnic groups in Guizhou can dance the Lusheng dance of Miao nationality. Therefore, the Lusheng dance of Miao Nationality in Guizhou is the most valuable, rich and primitive dance. Guizhou people's love for Lusheng dance is engraved in their bones. They would rather not eat than dance Lusheng with their friends or watch others dance Lusheng. For them, Lusheng dance is not only entertainment, but also one of the business cards of Guizhou.

2.2 The interactive relationship between Miao Lusheng dance and thousands of Miao village villagers

Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", is named because Lusheng accompanies and dances by itself. It is mainly popular in Guizhou Miao areas. It is the most popular and widely distributed folk dance among ethnic minorities in southern China. The largest and most famous Miao settlement in Guizhou is Qianhu Miao village in Guizhou. Miao ethnic minorities live here. They have lived here for generations. They have built thousands of Miao villages very beautiful and have the unique customs of ethnic minorities. Especially during festivals, Lusheng dance always attracts a large number of tourists. This has also brought a lot of benefits to the villagers of thousands of Miao villages. Lusheng dance is mainly performed on New Year's festivals, gatherings, celebrations and other occasions. They like Lusheng dance and think it is a manifestation of national identity. At ordinary times, people in Qianhu Miao village will also practice and inherit Lusheng dance. Lusheng dance is like a gene engraved in their bones. They think it is as meaningful to like Lusheng dance as to like their hometown and respect their ancestors.

2.3. The interactive relationship between Miao Lusheng dance and the contribution of Guizhou's economic and social development

Lusheng dance is a kind of dance that few people can dance. The actors wear beautiful clothes with national characteristics and dance Lusheng dance. It's very beautiful. It has high ornamental value. This has attracted many tourists from all over the world to Guizhou. People will not only buy national clothes and Lusheng, but also spend money to learn Lusheng dance. Therefore, Lusheng dance has driven the development of tourism projects in Guizhou, helped the government attract investment and promoted the economic development of the whole Guizhou Province. With the economic development of Miao ethnic minorities, they also pay more and more attention to the beauty and safety of their clothes, silver jewelry, diet and houses. They no longer travel every day for livelihood. They can have more time to learn and develop Lusheng dance and its surrounding industrial culture. Economic development has also led to the rapid rise of Lusheng dance. At the same time, Guizhou has also actively launched various policies that benefit the people and governments at all levels.

2.4. The interactive relationship between Miao Lusheng dance and Guizhou cultural policy

Since China's reform and opening up, the Lusheng dance of the Miao nationality has been gradually developed with the care and help of the government. In Guizhou,

the government attaches great importance to the development of the Lusheng dance of the Miao nationality and issues a large number of support policies for the Lusheng dance of the Miao nationality every year, such as holding Lusheng dance competitions, striving to build a platform for the Lusheng dance to go abroad to the world, funding the training of Lusheng dancers by the government and guiding universities to vigorously train Lusheng dancers, Vigorously support the cultural industry of Miao Lusheng dance. Under the correct guidance of governments at all levels in Guizhou, Lusheng dance, an unknown art form, has gradually moved towards people's vision, so that more people can understand Lusheng dance and like Lusheng dance, so as to love the land of Guizhou and paint a thick ink and heavy color for the image of Guizhou. The government will more firmly support the development of Lusheng dance and introduce more and better assistance policies to promote the development of Lusheng dance.

5.2 Discussion

Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", is named for playing Lusheng as dance accompaniment and self-blowing and self-dancing. It is mainly popular in ethnic minority settlements such as Guizhou and Yunnan in China. It is the most popular and widely distributed folk dance of ethnic minorities in southern China. Lusheng dance has a long history and a wide range of types.

After a systematic study, the researcher found that people's understanding of the structure of Lusheng dance is not consistent. The reason is that the cultural level of most of the inheritors of Lusheng dance is not high. Many Miao people who can Lusheng dance graduate from primary school or even have not read for a few years. Their Lusheng dance learning is not in the classroom, but taught by teachers from generation to generation. This is a great test of the skills of Lusheng dance masters. It should not be divided into three types: mass Lusheng dance, performance Lusheng dance and custom Lusheng dance. Because this structural form is not clear, some people divide Lusheng dance into three kinds: mass Lusheng dance, performance Lusheng dance and custom Lusheng dance. Others join sacrificial Lusheng dance into four kinds. Similarly, others join recreational Lusheng dance into five kinds, and even join competitive Lusheng dance into six kinds. Therefore, this structural form is extremely vague, and there is no strict definition between them. It should not belong to the structural division of Lusheng dance. The structural forms of Lusheng dance are: Lusheng dance · Golden Rooster dance, Lusheng dance · drum dragon drum Tiger - long shirt dragon, Lusheng dance · rolling mountain beads are more reasonable.

Moreover, there is a saying in China called "church apprentice, starve to death master" . Many teachers teach apprentices. They will not teach all of them to apprentices without reservation, but leave a set not to teach anyone, so as to show that they are better than everyone else. The researcher believes that in view of this situation, the government can encourage experts in music and dance to enter the inhabited areas of Miao ethnic minorities for many times to collect the style of Lusheng dance, and deeply process the original Lusheng dance at the artistic level, so as to make it more systematic, more scientific and easier to be popularized.

This research topic is perspectives of Miao's Lusheng dance at Guizhou, China, which involves the past, present and future of Lusheng dance of Miao minority in Guizhou, China. This paper deeply analyzes the structure of Miao Lusheng dance from the aspects of classification, music score, classic movements and clothing, and analyzes the multi-dimensional interactive relationship between Miao Lusheng dance and Guizhou culture. It is the treasure of Miao culture. For a long time, many teams and outstanding scholars have studied the Miao Lusheng dance. Most of their research is the cultural crisis and development prospect of the Miao Lusheng dance. Few people go deep into the Miao inhabited areas to make an all-round and in-depth study of Lusheng dance, and explore the development mode of Lusheng dance and its impact on people.

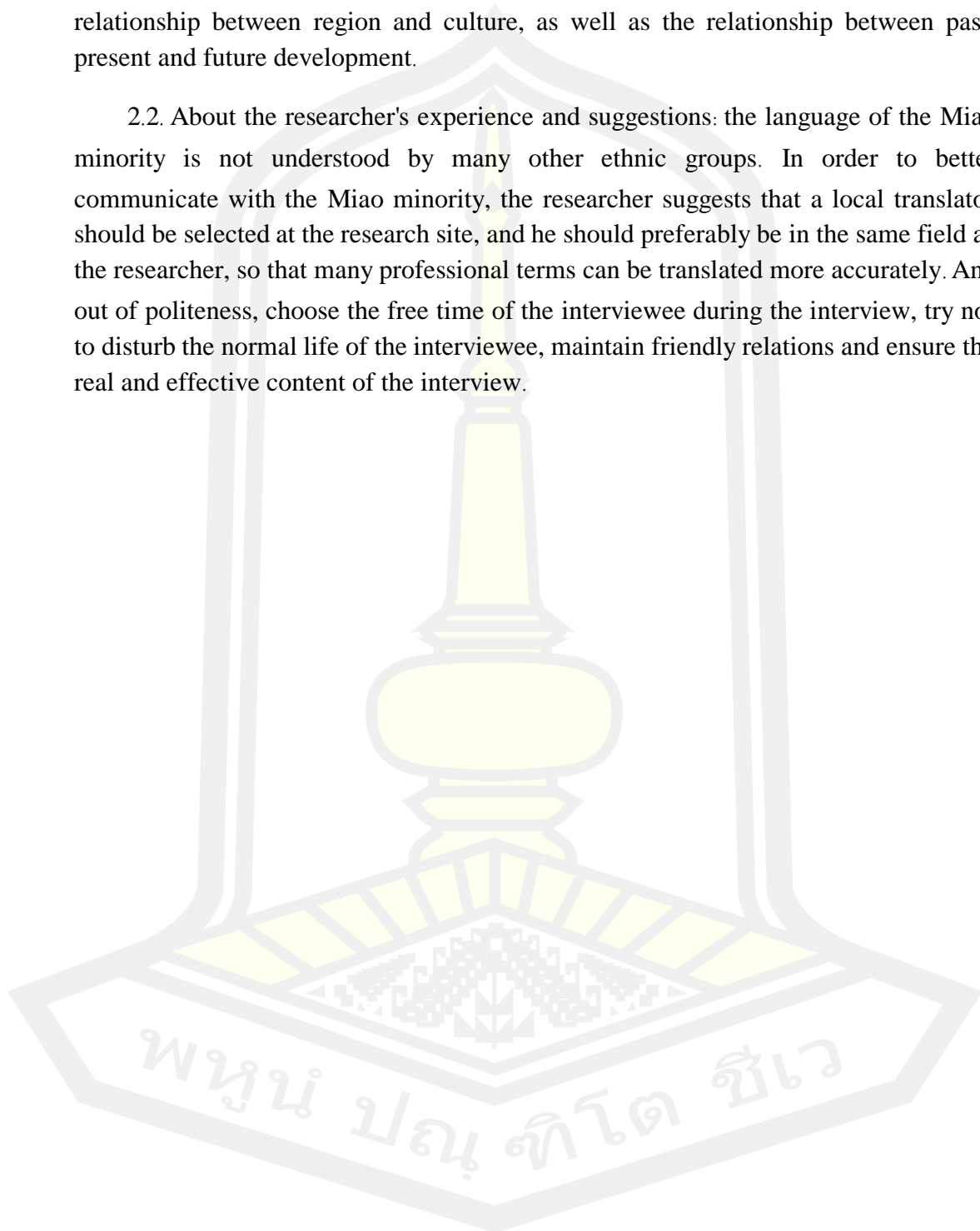
With the rapid development of society, Lusheng dance in Guizhou, China also enjoys the dividends of the times and has made a qualitative leap in development. Let more people know about Lusheng dance, the simple and kind Miao people, and fall in love with Guizhou, a hot land in China. At the same time, it also promotes the process of understanding the world in Guizhou, and provides a rich and colorful way for the next development of Lusheng dance of Miao minority in Guizhou, China. Next, Lusheng dance of Miao minority in Guizhou, China will blossom everywhere and blossom in all dimensions.

5.3 Suggestions

1.1. Academic suggestion: if someone studies the Lusheng dance of Miao Nationality in Guizhou, China like me in the future, through my own research, I suggest you study the similarities and differences of Lusheng dance in different parts of the world and the dimension of cultural crisis. Lusheng dance has been developed for thousands of years, and Miao minorities have also migrated from China to many parts of the world. Researchers found that they all inherit the Lusheng dance of Miao

nationality, but there are some differences at the same time. Due to the lack of language, there are few researchers in this field. A new perspective will help us see the relationship between region and culture, as well as the relationship between past, present and future development.

2.2. About the researcher's experience and suggestions: the language of the Miao minority is not understood by many other ethnic groups. In order to better communicate with the Miao minority, the researcher suggests that a local translator should be selected at the research site, and he should preferably be in the same field as the researcher, so that many professional terms can be translated more accurately. And out of politeness, choose the free time of the interviewee during the interview, try not to disturb the normal life of the interviewee, maintain friendly relations and ensure the real and effective content of the interview.



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Appendix





Appendix 1
Interviews



Interviews

Yang Wenyuan . Inheritor of Lusheng dance of Miao, March 7, 2022.

Tu Zhen. a dance teacher of Guizhou Liupanshui Normal University.
March 7, 2022.

Yang Zhanling. Member of Guizhou Ethnic Minority Association,
March 7, 2022.

Yang Wenyuan. minority and external expert of Lusheng dance of
Liupanshui Normal University. , March 7, 2022.



Appendix 2
Research Tools



Questionnaire about the Miao Lusheng dance in Guizhou

1. Gender-male__woman____age _____
2. occupation __student__worker __peasant__businessman
__other
3. Your choice

order number	Questionnaire topic content	Comment level				
		5	4	3	2	1
1.	Guizhou Miao Lusheng dance is worth the promotion and inheritance					
2.	My willingness to learn the Miao Lusheng dance in Guizhou					
3.	Read the information about the Miao Lusheng dance in Guizhou					
4.	The love of the Miao lusheng dance					
5.	You think the Lusheng dance in Guizhou is important to the Miao people					
6.	The cognition of Lusheng dance of Miao people in Guizhou					
7.	All national art is worth being inherited and promoted					
8.	You can easily create new lusheng dance movements					
9.	Lusheng is necessary to popularize the dance to all folk dance departments in colleges and universities					
10.	The necessity for governments at all levels to hold Lusheng dance competitions					
11.	Lusheng dance should keep pace with The Times and adapt to the development of The Times					
12.	Lusheng dance should be kept mysterious, spread inside and not spread out					
13.	Lusheng dance should enter the Olympic Games and become one of the puppet events					
14.	The inheritance of Lusheng dance is in crisis					
15.	Chinese national art is many, lusheng dance is not important, don't care					



Appendix 3
Figure



Figures 42 Medal of Miao Lusheng Dance Culture Communication Institute
by Researcher





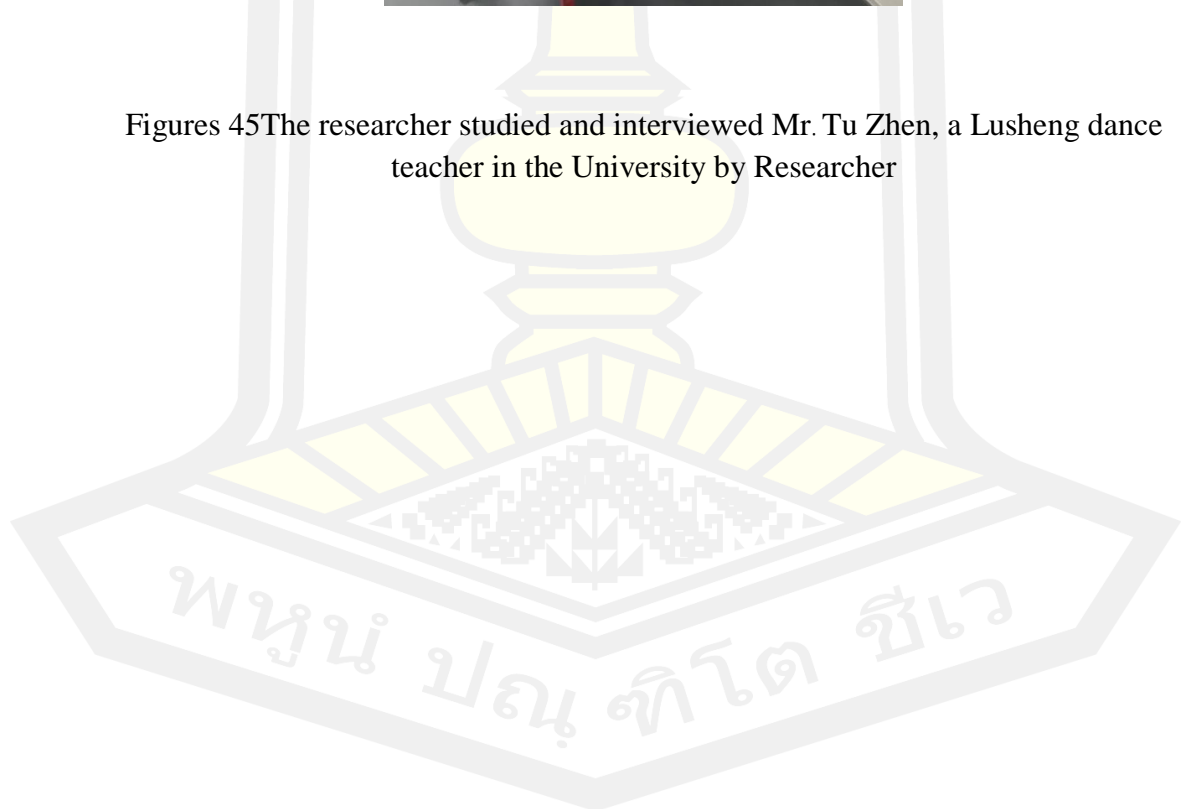
Figures 43 The researcher studied Lusheng dance with Mr. Yang Wenyuan, the cultural inheritor of Lusheng dance of Miao nationality by Researcher



Figures 44 The researcher is practicing Lusheng dance by Researcher



Figures 45 The researcher studied and interviewed Mr. Tu Zhen, a Lusheng dance teacher in the University by Researcher



BIOGRAPHY

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