



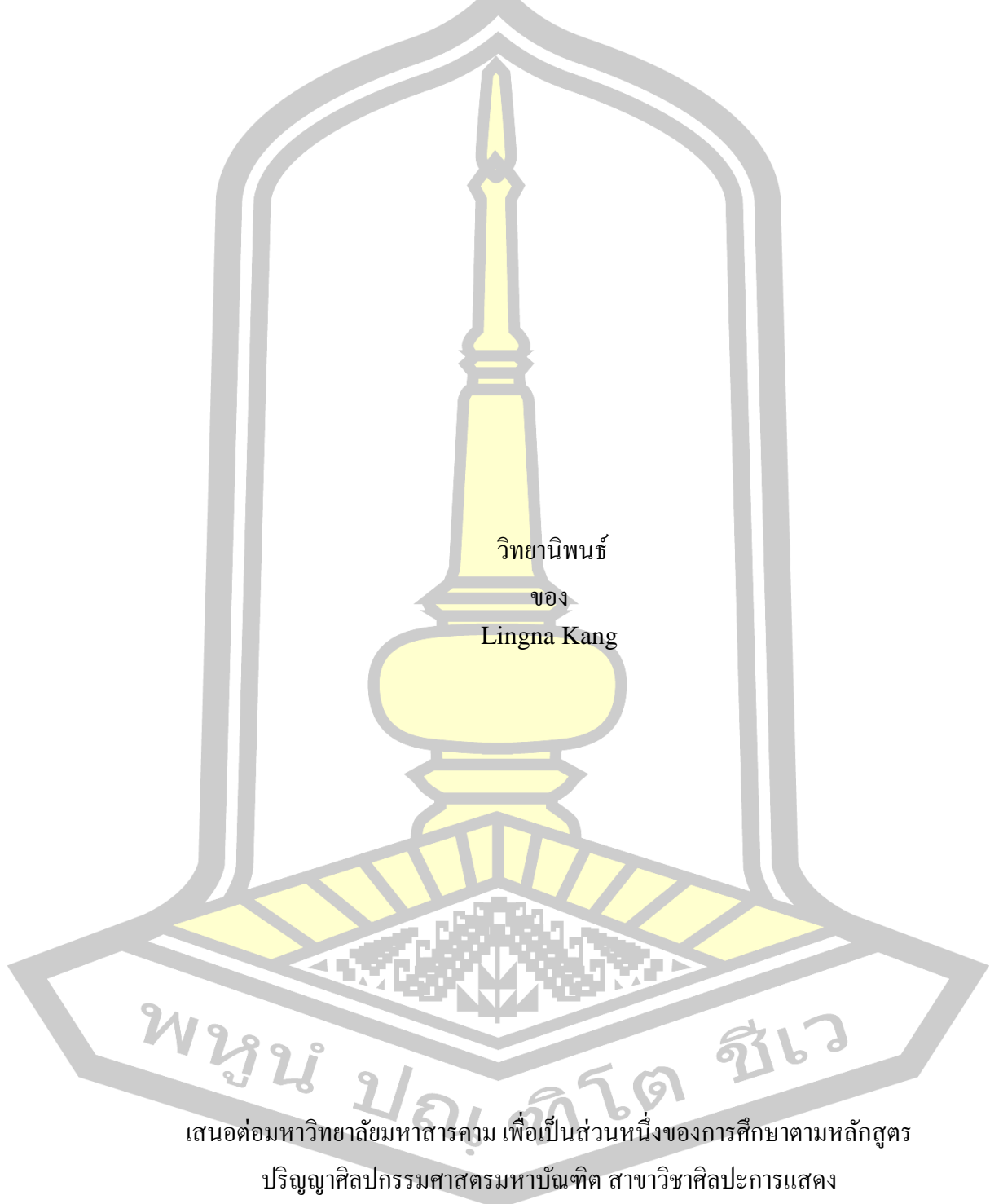
Tonggu Shuaba Dance of Buyi : Localism in the Context of Chinese Ethnic Minority
Identity

Lingna Kang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts
June 2023

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นาฏกรรม Tonggu Shuaba ของชาติพันธุ์ปู้เอี : ท้องถิ่นนิยมในบริบทของอัตลักษณ์ชนกลุ่มน้อย
ทางชาติพันธุ์ของจีน



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ของ
Lingna Kang

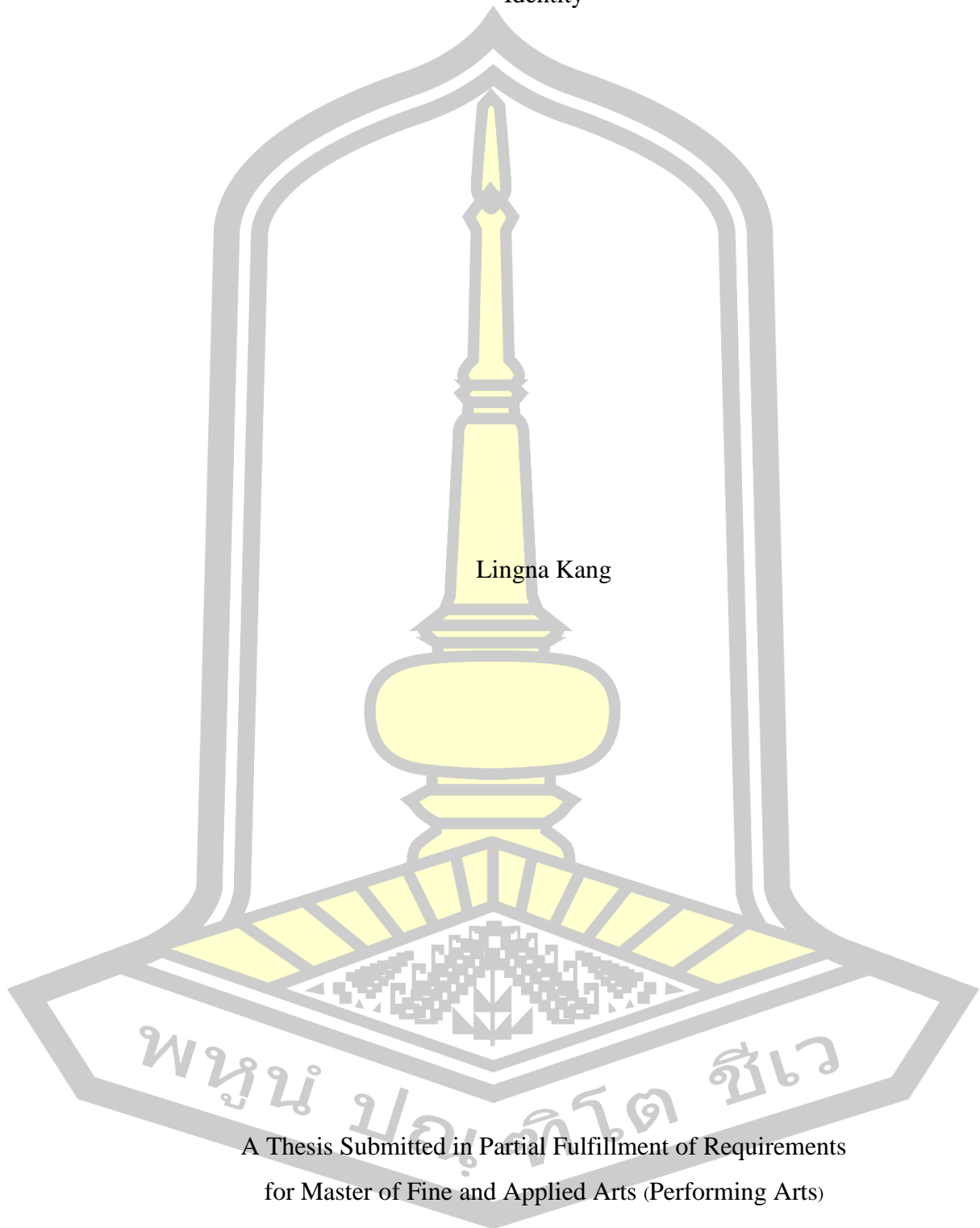
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June 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Lingna Kang , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Maharakham University

Examining Committee

Chairman

(Assoc. Prof. Supunee
Leaboonschoo , Ph.D.)

Advisor

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Assoc. Prof. Sithisak Jupadaeng ,
Ph.D.)

Committee

(Assoc. Prof. Sirimongkol
Natayakulwong , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

มหาวิทยาลัยราชภัฏรำไพพรรณี

TITLE Tonggu Shuaba Dance of Buyi : Localism in the Context of Chinese Ethnic Minority Identity

AUTHOR Lingna Kang

ADVISORS Assistant Professor Peera Phanlukthao , Ph.D.

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ABSTRACT

This qualitative study aims to analyze the Buyi Tonggu Shuaba Dance and its role in the context of ethnic minority identity in China. The research method involves collecting, analyzing, and studying relevant literature. The researcher conducted field work in Zhouqin Town, Sandu County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province China. The research conclusions of this paper were drawn through descriptive analysis. The research objectives are as follows: 1) To explore the history and significance of Guizhou Buyi Tonggu Shuaba Dance; 2) To analyze the performance structure and current practices of Tonggu Shuaba Dance from a localism perspective.

The findings are presented as follows: 1) The Guizhou Buyi Tonggu Shuaba Dance has undergone four key historical stages, and the evolution of the Tonggu Shuaba Dance is intertwined with Buyi culture. The research explores the social role of the Buyi people during different periods, considering factors such as their living environment, culture, and history. 2) The study examines the artistic components of the Buyi Tonggu Shuaba Dance, and summarizes the characteristics of the performance of Tonggu Shuaba Dance in terms of form, props, and rhythm. Additionally, the current practice status of the Tonggu Shuaba Dance in Zhouqin Town, Guizhou Province is analyzed. This research is beneficial for strengthening the cultural identity and self-confidence of the Buyi Tonggu Shuaba Dance in Guizhou, and supporting its continued transmission and development in contemporary society

Keyword : Buyi, Tonggu Shuaba Dance, Ethnic Identity, Localism

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Lingna Kang

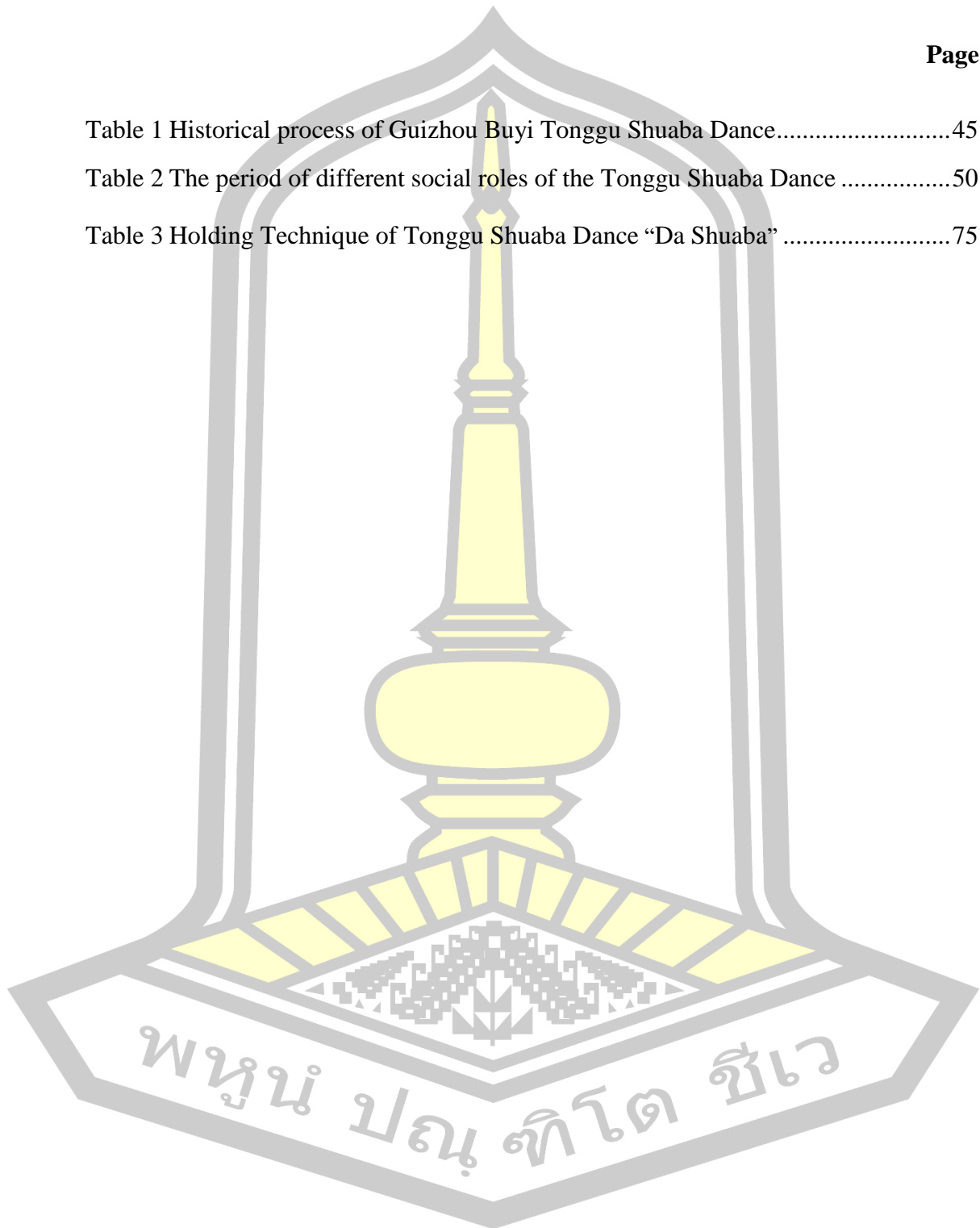
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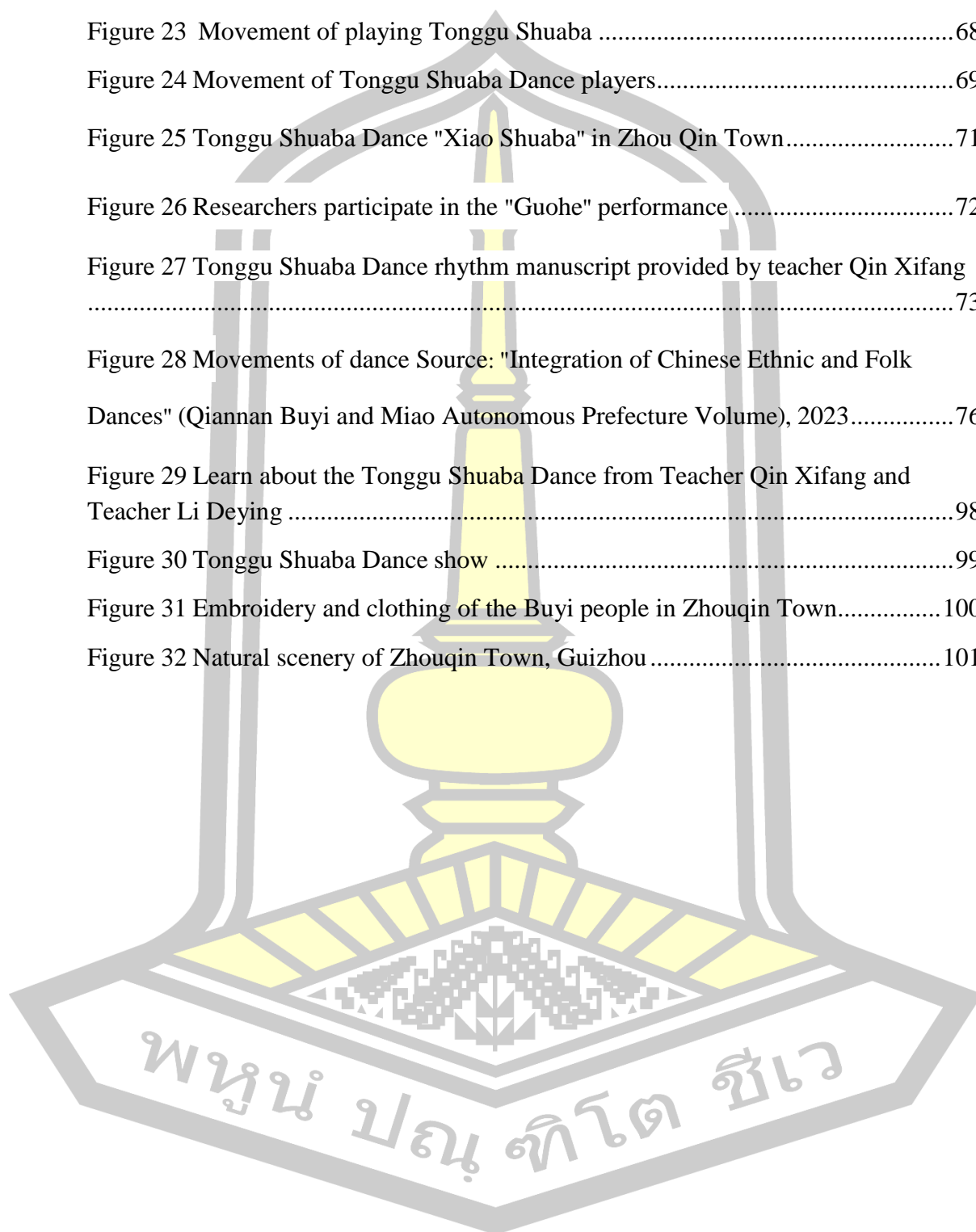
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Chapter 1

Introduction

1.1 Research background

1.1.1 Historical background of the Buyi people

The Buyi are one of the ethnic groups with a long history in the big family of the Chinese nation, mainly distributed in Guizhou, Yunnan, Sichuan and other provinces, the Buyi are an ancient ethnic group with a splendid culture on the Yunnan-Guizhou Plateau, as of 2021, the population of the Buyi is about 2.9715 million, the Buyi ethnic group originated from the ancient "Baiyue", called "Puyue" or "Puyi" before the Qin and Han dynasty, called "Liao" in Six Dynasties period after the Eastern Han Dynasty, called "Fanman" in Tang and Song dynasty, called "Bafan", "Zhongjia", "Turen", "Yizu" etc, from Yuan, Ming, Qing dynasty to the founding of the People's Republic of China. The Buyi ethnic group called themselves "Puyue" or "Puyi", and was written in Chinese characters as "Buyi", "Buyi", "Buyueyi", etc. In 1953, according to the will of the Buyi and approved by the State Council, uniformly named "Buyi people". More than 95 percent of the Buyi population in Guizhou live in Guizhou Province's Qiannan Buyi and Miao Autonomous Prefecture and Qianxinan Buyi and Miao Autonomous Prefecture, and are also distributed in other areas such as Qiandongnan and Zhenning and Bijie. The local topography and geomorphology are complex, the altitude is mostly above 2500 meters, and karst landforms are widely distributed. The average annual temperature is 16 degrees Celsius and rainfall is abundant. In addition to the Spring Festival, Lantern Festival, Qingming, Duanyang, Mid-Autumn Festival, Chongyang and other festivals deeply influenced by Han culture, there are many festivals that maintain their own ethnic characteristics, such as "SanYueSan" (Dichanhui Jie), "SiYueBa" (Niuwang Jie), "LiuYueLiu" (Jipangu), Chixin Jie, etc. Therefore, in their social life, many positive and healthy and beneficial customs have arisen, and these customs are not only described in songs, but often expressed in simple and elegant dances. The Buyi people are good at singing and dancing, and dance occupies a very important position in their national culture. In various festivals, and even daily life, dance is one of the main forms of entertainment for the Buyi people. The Buyi people have certain accounts in various historical stages, and over time, these accounts have formed their own unique ethnic customs

and festivals. Over time, people have woven simple and beautiful dances with national interest according to the ins and outs of these festivals, which have been passed down from generation to generation. Most of the Buyi dances are collective dances, which are mainly divided into three categories, reflecting production labor, reflecting ethnic customs, and reflecting religious sacrifices. Most of the traditional dances of the Buyi people are related to Moism beliefs, such as the "Tonggu Shuaba Dance".

1.1.2 Cultural background of Tonggu Shuaba Dance

The Buyi ethnic group has a longstanding tradition of ZhongTonggu. Tonggu is regarded as a spiritual object and worshipped by people who often endow it with various magical powers. It is considered a sacred object used to sacrifice to ancestors, transcend death, and pray for blessings or protection from evil. As a representative cultural relic of the Bronze Age, Tonggu in southern China and Tongding in northern China evolved from the Tongfu of the Neolithic period. However, in the course of long historical development, Tongding in the north has lost its function as a symbol of power and has become a historical relic displayed in museums. In contrast, Tonggu in the south has returned to the people after losing its function as a symbol of power and has become a living cultural artifact. With more than 2,000 years of history and culture, Tonggu is not only a cultural "living fossil" that has been passed down through the ages but also an important symbol of cultural and historical heritage.

The Tonggu Shuaba Dance is a type of folk dance that originates from the Buyi ethnic group and is popular in the Libo, Sandu, and Pingtang areas of Qiannan Guizhou Province in China. It is traditionally performed at the funeral of elderly individuals who have passed away at home, with the dance being performed for three days. Tonggu, which is the main instrument used in the dance, is believed to have divine powers that can reach heaven and earth. Thus, it is often played during funeral ceremonies and other occasions to drive away evil spirits. The dance is called Tonggu Shuaba Dance because the performers hold Shuaba while dancing to the Tonggu's rhythm. Although the Tonggu Shuaba Dance is no longer exclusively a funeral dance, it remains an important aspect of many folk activities. Unfortunately, due to the lack of new inheritors and the changing social and ecological environment, the development of the dance is gradually declining. The preservation and exploration of the history of the Tonggu Shuaba Dance not only explores the dance itself but also the natural and human environment of the Buyi people's social survival in various periods. Currently, the Guizhou Buyi ethnic group's Tonggu Shuaba Dance is relatively well preserved in Zhouqin Town, Sandu County, in the southeast of Guizhou Province. Most of the learning of the dance is spontaneous, with middle-aged people organizing and passing it down to the next generation through their own efforts.

1.1.3 Realistic background

After 18th National Congress of the Communist Party of China, the development path of the "four self-confidences" was formally established, of which "cultural self-confidence" was repeatedly mentioned by President Xi Jinping on many occasions: "It is necessary to systematically sort out traditional cultural resources, so that the cultural relics collected in the forbidden palace, the heritage displayed on the vast land, and the words written in ancient books are all brought alive, so that the excellent traditional Chinese culture will become an important source for the preservation of socialist core values, and strive to build a socialist cultural power." After the 19th National Congress, culture was put to an unprecedented height: "Cultural self-confidence is a more basic, deeper and more lasting force in the development of a country and a nation." "As the only province in the country that includes 56 ethnic groups, almost all villages, counties, townships have unique forms of ethnic culture. There are 18 provinces where it has lived for generations, and the ethnic minority population accounts for 37% of the province's population, and in this context, the development of culture has an absolute innate advantage. As Buyi people who has lived in Guizhou Province for generations, because they have their own language and can sing and dance, they have a deep advantage in developing ethnic arts.

For a long time, the Tonggu and the Tonggu dance in southwest China have spread to all parts of China and even many countries in the world with their unique radiation and permeability, forming a national dialogue and international exchange in the dissemination of Tonggu culture, so that they can reach each other's communication and understanding, and jointly promote the protection and development of Tonggu art. In the second half of the 19th century, when Chinese scholars had not yet seen the importance of Tonggu in the study of the history and culture of ethnic minorities in southwest China, and did not use Tonggu as a historical and cultural carrier to study, the international academic community began to pay attention to and attach importance to China's Tonggu and Tonggu dances, and some valuable academic achievements were achieved in this field. Since the second half of the 19th century, through study, investigation and analysis, objective answers have been drawn as much as possible, so that cultural heritage can become an important and determined cultural resource in one village and one place, and a benign ecosystem of "culture-economy" is formed, which is a strong supplement and support to the strategic development system. History proves that the more culture is properly protected and the stronger the inheritance, the faster the development of a nation, and the greater the cultural and political influence of its nation.

The Buyi Tonggu Shuaba Dance, which is the subject of this paper, is a result of the Buyi people's synthesis of various systems including social, economic, and cultural. As a living expression of Tonggu culture, it serves to vividly display the history and culture of the Buyi nation, while simultaneously preserving the original form of the Tonggu Shuaba Dance. Moreover, it helps to enhance ethnic identity awareness among the Buyi people. However, there are currently two primary challenges facing the Tonggu Shuaba Dance:

1) Insufficient research on its existence, evolution, and cultural significance has made it difficult for it to become a Source: of self-confidence in its place of origin. This lack of "cultural self-confidence" can hinder national development motivation.

2) The conflict between the original ecological culture and modern society has hindered the inheritance and development of the Tonggu Shuaba Dance. Therefore, it is crucial to prioritize the inheritance and development of the Buyi Tonggu Shuaba Dance, and to actively protect its artistic charm and cultural value. By doing so, it can better showcase the unique characteristics of the Buyi national culture and promote the cultural undertakings of ethnic minorities, as well as facilitate multicultural exchanges on a global scale.

1.2 Research Objectives

1.2.1 To study the history and role of the Buyi Tonggu Shuaba Dance in Guizhou province.

1.2.2 To analyze the performance structure and current practice of the Tonggu Shuaba Dance from the perspective of localism.

1.3 Research Questions

1.3.1 What is the history and social role of the Tonggu Shuaba Dance?

1.3.2 What is the performance structure of the Tonggu Shuaba Dance, and what are the challenges to its inheritance and development today?

1.4 Research Significance

1.4.1 There is a lack of research on the cultural connotation of the Tonggu Shuaba Dance.

1.4.2 The value of "cultural self-confidence" that the Buyi Tonggu Shuaba Dance provides is suppressed, resulting in a weak foundation for ethnic cultural identity.

1.4.3 The original ecological culture of the Tonggu Shuaba Dance faces challenges in terms of inheritance and development in modern times.

1.5 Definition of Terms

1.5.1 Buyi: (The Buyi are one of the ethnic minorities in China, with the largest population in Guizhou).

1.5.2 Tonggu Shuaba Dance: (It is one of the dance names in Buyi dance, belonging to the category of folk dances).

1.5.3 Dance structure: (Dance structure refers to the organization and internal structure of the dance work. It is an important artistic means for the author to shape the Figure and express the theme of the work.)

1.5.4 Ethnic identity: (It is the identity confirmation of the group, which refers to the cognitive and emotional attachment of members to the ethnic group to which they belong).

1.5.5 Localism : (It refers prioritizing local interests and, unlike local pride, arises from deeper cultural, economic or political differences).

1.6 Conceptual framework

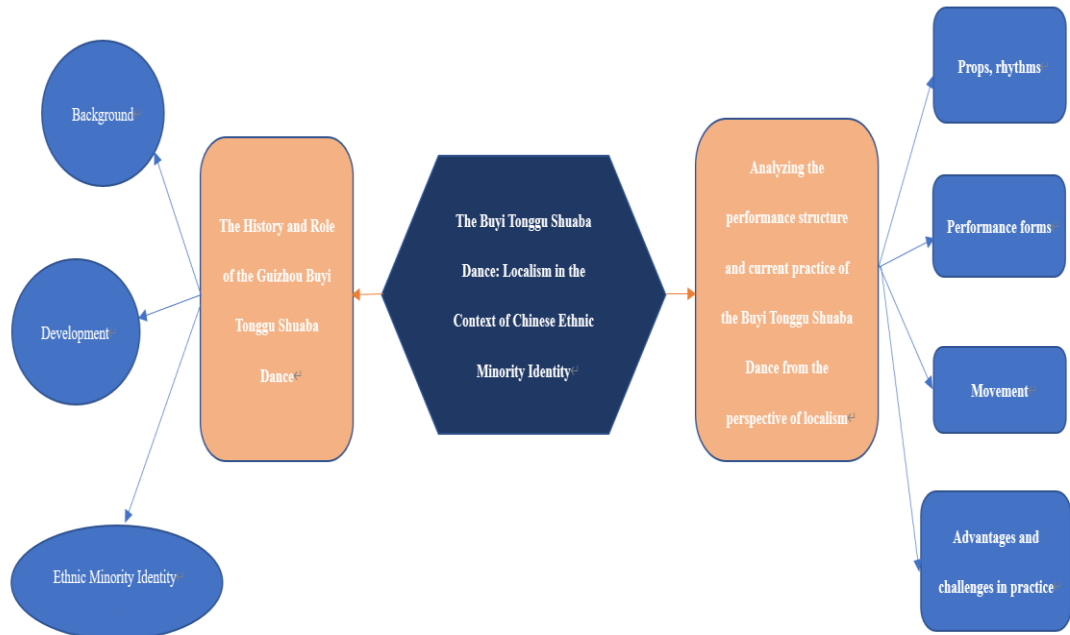


Figure 1 Conceptual framework
Source:Lingna Kang

Chapter 2

Literature review

In this study, the researchers reviewed the literature and materials on the issues covered in the study to obtain the most comprehensive information available in this study, and the researchers reviewed the following topics:

1. Overview of the Buyi people in China
2. Knowledge related to the Buyi Tonggu Shuaba Dance in Guizhou
3. Theory for research
4. Relevant research

2.1 Overview of the Buyi people in China

2.1.1 Origin of the Buyi people

There is a legend about the origin of the Buyi: it is said that a pair of brothers and sisters met the god of thunder who was driven down from heaven on the road. Thor's body was tied with a rope. When Thor left, he gave his siblings a gourd. After Thor arrives at the Heavenly Court, he retaliates, creating a violent storm. Only the siblings escaped in the gourd. Later, the siblings became the ancestors of the Buyi people.

The Buyi are a larger ethnic minority in southwestern China. They live mainly in the two Buyi and Miao Autonomous Prefectures of Qiannan and Qianxinan Guizhou, and parts of Yunnan and Sichuan. In the past, there was no native language and Chinese was always used. In 1956, the Chinese government created the Latin alphabet Pinyin

for the Buyi. The culture and art of the Buyi people are rich and colorful, and the folk songs are particularly distinctive. On festive occasions, the song is singing day and night. The Buyi people sacrifice cattle and believe that cattle are the ancestors of human beings. (Ca i& Y.W, 2014)

2.1.2 Geographical Location

The Buyi settlement is a subtropical karst plateau between the uplifted Sichuan Basin and the hills of Guangxi in southern China. It has a unique environment and complex natural conditions. Karst distribution area in the entire Buyi area is up to 80%, mainly carbonate rocks. It is one of the most complete and typical karst regions in the world. The Miaoling Mountain Range in the territory is located in it, and the main vein of the mountain range extends from west to east, the branch veins run through the whole territory. Hundreds of Buyi families live together. The village is surrounded by mountains and rivers. The village is surrounded by rivers and streams, surrounded by green bamboo and trees. Beautiful and pleasant scenery. There are many historical sites and strong national customs here, which have become a tourist destination for Chinese and tourists around the world. (Li& Q.F.& Xu& X.L., 2008)

The Buyi of Guizhou Province live in the southern foothills of the Wumeng Mountains and the southern and western parts of the Caste Mountains. Most of them are located in temperate zones, at low altitudes, and have a subtropical climate. The Beipan River and Hongshui River basins are the most important birthplaces of the Buyi people and the historical starting point of the Buyi culture. The natural ecology of these two rivers and the land within their basins are very good. The ancestors of the Buyi people graze the area here and develop agriculture for generations. Most of the places

where they live have mountains and waters, a suitable climate and good soil conditions. Most Buyi villages were built in the Pingba River Valley, where the terrain is relatively flat, favoring the organization of the water system. Suitable for rice cultivation. Therefore, the ancestors of the Buyi people began to settle farming at an early age, which is a prerequisite for the creation and development of the Buyi culture. It directly affects their labor, mode of production and way of life, as well as their shelter, food, clothing and craftsmanship. (Huang& Y.X, 2017)

2.1.3 Costumes, architecture, weddings and funerals of Buyi

2.1.3.1 Buyi costume

The Buyi region has a warm climate, abundant rainfall, mountainous and dense forests, and a wide variety of plants. The costumes are mostly made of cotton, linen and plant batik. They are handmade. This cloth has a dense texture, wear-resistant and durable, has a good cold protection effect, and has a good protective effect on the human body. The clothing is mainly loose, and the colors are mainly blue, blue and white, which is well adapted to Geographical and climatic conditions of the Buyi ethnic area.

The clothing of the Buyi is divided into formal clothing and informal clothing. For festive guests and weddings, formal attire is both intricate and gorgeous; Informal clothing is quiet and simple, suitable for everyday wear. Traditional clothing is mostly self-spun yarn, self-woven Tubu, self-cutting and self-sewn, women wear tube skirts. Modern Buyi clothing is still dominated by Tubu fabrics. Colored threads such as cross-cutting and embroidery are made of wool, acrylic and other decorative materials. Men's clothing is basically similar to the Han people. Women's clothing is divided into two

types: trousers and skirts, but women in remote areas still maintain the characteristics of ethnic clothing.

The color and style of Buyi costumes play an iconic role: for example, white filial piety is a sign of funerals at home; Braiding and not wearing a headscarf is a sign of a girl; Pulling your hair into a bun or wrapping your braid in a turban is a sign of marriage; Wearing cyan is a sign of middle-aged people. The Buyi believe that silver and jade have the effect of avoiding evil and preventing disasters. Therefore, young and frail children should wear silver hats, and women should wear silver bracelets, jade bracelets, silver hairpins, silver magua and jade rings. (Fan & M. & Lu & M.Z. & Wang & F.J. & Chen & C.K. & Meng & C. & Wu & H.Q, 2015)

The Buyi printing and dyeing process has a long history and a high technical level. The colors are mainly blue, blue and white. Unique workmanship, firm dyeing, color is not easy to fade. Westerners call it "Chinese art", which embodies the industriousness and wisdom of the Buyi people. The Buyi have long been able to extract various dyes such as blue, blue and red from the roots, stems, and leaves of plants. For example, blue indigo dye. It is produced by Banlangen. The Buyi have a long history of printing and dyeing. As early as the Song Dynasty, there were "Nanning specialties: Beeswax and batik cloth". The Biandan Mountain of Zhenning Buyei and Miao Autonomous County as we know it is called "the land of Batik" by the Buyi people. This shows that the Buyi people have many unique characteristics in printing and dyeing, especially the batik art of the Buyi people, which has made its own contribution to China's printing and dyeing technology. (Wu & W D, 2009)

2.1.3.2 Buyi architectural

There are dozen or even hundreds of "tribal groups" of households to consist the villages of Buyi, while single-family are rare. Each village has one or two well-known elders. The Buyi language is known as "Liuxingyu" or "Gonglaoyu", They are used to mediate general civil disputes. The Buyi like to live in a kind of special houses which called "Ganlan" in the area of Buyi. The "Ganlan" house evolved from the traditional house. This is the trace of the Buyi ancestors living in the south for a long time and fighting against nature. The ancestors of the Buyi people lived in trees, which was conducive to safety and protection from heat. Therefore, as the material standard of living gradually improved and the spiritual life became more enriched, our ancestors migrated from the trees to the ground, but still maintained their habit of dwelling. They erected long pillars, one after another, on the ground. The waist of the pillars was placed horizontally on wooden boards. The walls were still made of wood or bamboo, covered with grass or tiles. People lived on the upper floor, while the ground floor was used for raising livestock and storing farming tools, miscellaneous items, and firewood.

The houses of the Buyi ethnic group are rich and colorful. From the external aspect of the residence, there are various types such as slate houses, thatched houses, rammed earth houses, and stilted buildings. From the geographical location of the houses, there are waterside residences, mountain residences, Tongbao residences, cliff cave residences, etc. Looking at the internal structure of the houses, there are barrel-shaped, well-dry, suspended, and bundled styles, but generally including early dry-rack stilted buildings, renovated stilted buildings, and slate houses. With the development of the economy and society, a large number of flat buildings and brick-concrete houses have appeared in many Buyi villages today. (X, 2014)

2.1.3.3 Buyi marriage customs

Buyi marriages are monogamous, intermarriage is strictly prohibited. Relatives of different surnames cannot intermarry. In some areas, some Sumerians are still unable to intermarry. Before 1949, there was a custom of "uncles and aunts getting married", where the younger brother could marry his sister-in-law after marriage and the brother died. Customs such as arranged marriages and early marriages are popular in modern times. In most regions, weddings take place between the ages of 8-15. After the wedding, the bride will return her relatives to her birth family. (Zhang & Y., 2020)

2.1.3.4 Funeral customs of the Buyi people

The funeral customs of the Buyi have a long history. According to historical records, the Buyi practiced cremation in ancient times. Cremation is still suitable for wrongful deaths. The Buyi people believe that only fire can completely dissolve all evil and eliminate disaster. Around 2009, many bone ash jars have been excavated in the Buyi area around Luodian and Pingtang counties, many of which are examples of cremation. After 1949, villages such as Huishui Yayangzhai still used cremation instead of coffins. After the middle of the Qing Dynasty, most Buyi areas "gradually adopted Han customs" and gradually switched to coffin burial. The soil is the grave, and the rich erect monuments to future generations to commemorate the graves. Since the reform and opening up, the funeral procedures of the Buyi people generally include funeral, memorial, funeral and burial. (Wu & W D, 2009)

The funerals of the Buyi have different customs at different times. In ancient times, second burials were popular, and in the Buyi region, sarcophagus burials were still

popular in the past. Families with elderly people often ask someone to dig large stone slabs to make sarcophagus panels for backup. In modern times, the funeral style of the Buyi is roughly the same everywhere and is clearly influenced by Han funeral customs. After the death of the elderly, the funeral should be reported to relatives and friends. If the deceased was a female elder, he must first report it to his uncle's family so that the mother's family could watch the funeral process. (Li& Q.F.& Xu& X.L., 2008)

2.1.4 Buyi Tonggu

2.1.4.1 Origin of Tonggu

"The Origin of the Tonggu", according to legend, in ancient times, the Buyi tribe did not have a Tonggu, the old man could not surpass the heavens to become an immortal after death, and he could not invite his ancestors to celebrate the festival together during the New Year's festival, there was an ancestor of the Buyi tribe named Bujie, through bravery and wit, finally got a Tonggu from the Jade Emperor, there was a Tonggu on the ground, the old man passed away, as long as he beat the Tonggu to exceed, immortal God will take the old man to heaven as an immortal, beat the Tonggu every year to sacrifice the ancestors, and the soul of the ancestors will go back to celebrate the festival together, bless the descendants with peace, the prosperity of the six animals, and the abundance of grains, expressing the Buyi people's desire to respect the old and love the young, and advocate a peaceful and peaceful life. (History of Buyi Literature).

Buyi Tonggu have been produced for 2800 years. The Buyi people's Majing (Multiple Chapters) records the process of ancestors making Tonggu. That is, the casting and Source: of the Tonggu are recorded, and it expresses the significance of why the Tonggu is used in funeral ceremonies to surpass the undead, refining tools and engineering departments; the place of refining; the process of refining. (Jiang Y, 2005)

Records of ancient Tonggu appeared in the history of our country, starting with the "Later Hanshu Ma Yuan Biography" and "Jin Shu" "Sui Shu Geographical Record" Tang Zhanghuai Prince Li Xian annotated "Later Han Shu Ma Yuan Biography" quoted Pei's "Guangzhou Record", these Chinese historical books clearly say that the Luo Yue people "cast copper into a Da Gu", and Luo Yue people called those who had Gus "Dulao", "Qunqingtuifu", It shows that the people of Luo Yue also love Tonggu, Tonggu research expert Luo Xianglin's "Ancient Baiyue Kao", Chen Zhiliang's "Tonggu Research Fa Fan", Bao Kelan's "Guizhou's Tonggu": The Tonggu did not originate from the Han people, but originated from the ancient Luoyue people, and it was the ancient Yue people in the Bronze Age, with the technology of manufacturing Yue Wang Jujian "pure hook sword", cast Tonggu.

Mr. Zhang Yimin said in the "History of the Baiyue Nationalities" the general outline of the distribution of Luo Yue: "Luo Yue is roughly equivalent to the left and right river basins, southwest Guizhou, and the area around the Red River Delta in present-day Vietnam." It is precisely the distribution range of southern ethnic minorities that Torii Ryuzo said. "Ethnic minorities in southern China all practice casting Tonggu", which should mean that the Luo Yue people are popular in casting Tonggu. It goes without saying that casting Tonggu should have originated from the ancient Luoyue people.

The above scientific data, historical records and folklore all explain the historical facts of the ancient Gus cast by the ancestors of the Luoyue people, Zhongjia or Buyi, but what is the relationship between the three? Books such as "History of the Nationalities of China", "Ethnography of Guizhou Province", "History of the Buyi Nationality" and "A Brief History of the Buyi Nationality" unanimously confirm that

the Buyi people are actually a branch of the "Luo Yue" and are descendants of the ancient Luo Yue people, and there is a close historical relationship between the two. (Ma Q, 2008)

2.1.4.2 Categories of Tonggu

There are twelve Buyi Tonggu scores, and there are mainly several kinds of Buyi Tonggu performance in the folk: single Gu , double Gu, cross Guming method, Tonggu ensemble method, simultaneous Guming method, palm and foot Guming method, fist Guming method, rotating Guming method, and Gu post-recording method. (Jiang Y, 2006)

Buyi Tonggu mainly belong to the Majiang Xing Tonggu, which are distributed in Guangxi, Guizhou, Yunnan, Sichuan, Chongqing, Guangdong, Hainan, western Hunan and northern Vietnam, with a wide range. In 1954, during the infrastructure of Gudong Railway Station in Majiang County, Guizhou Province, a group of ethnic minority style earthen pit tombs were found, and a Tonggu was produced as a representative of the "Majiang type". According to relevant experts, the Majiang Xing Tonggu is gradually evolved from the original form of the Wanjiaba type Tonggu and the Shizhaishan type Tonggu directly developed from it, and its popular era is roughly from the Song Dynasty to the end of the Qing Dynasty, and the Buyi people are still one of the main ethnic groups that still use the Majiang Xing Tonggu. (Jiang Y, 2005)

Majiang Xing Tonggu are divided into MuTonggu and GongTonggu. The MuTonggu is generally about 50 cm in diameter, 40 cm high and weighs about 15 kg; Compared with the MuTonggu, the diameter and height of the GongTonggu are a few centimeters smaller, but the weight is similar. It is 8 to 15 cm shorter than the MuTonggu. Majiang Xing Tonggu are divided into five types: "You Flag Pattern", "Zodiac Pattern" Tonggu, "Double Dragon Tuan Shou Pattern" Tonggu, "Fu Qiu Pattern"

Tonggu, and "Little Bagua Pattern" Tonggu according to the main halo of the Gu head.
(Xiang Y., 2018)

2.1.5 The relationship between Buyi culture and dance

2.1.5.1 Types of Buyi dances

In the long history of culture, the Buyi people with a long history have created a rich and colorful material and spiritual culture, forming a unique national culture. Dance is an important expression of the Buyi ethnic culture, which has rich cultural, aesthetic and social historical values. The Buyi people can sing and dance well, and in their hard work they have created their own dances, which are rich and diverse in form and shape. The simple and enthusiastic dance is the symbol of the Buyi people, and most of the Buyi dances are collective dances, and the themes are divided into three categories: the first reflects production labor, the second reflects national customs, and the third reflects religious sacrifices. (Ma S. & Deng J, 2016)

The Buyi people's religious beliefs and dance relations

Buyi dance is the oldest dance form of the Buyi people. In the long years of survival and reproduction, the Buyi people have absorbed and borrowed various elements from all aspects of life and all aspects of history to create the colorful dance art of the Buyi people. The primitive polytheistic religious belief of this ethnic group gave birth to the rich and mysterious folk dance of the Buyi people, and became the most important factor affecting the origin, inheritance and development of their dance art. Religion is the cult of the dominant culture known to the community, and is a unique symbol of the existence of human society. Different ethnic groups have different forms of religious beliefs.

The religious beliefs of the Buyi people have unique national characteristics, and generally believe in the primitive religion of nature worship, ancestor worship and God worship. Religion is a factor in the origin of dance, but it is not the only factor in the origin of dance. It can be seen in the entire funeral ceremony of the Buyi ethnic group that the characteristics shown in the Buyi folk dance are obviously influenced by religion, and even directly express the movements of a certain procedure or behavior in the religious ceremony, which makes people feel that religious belief is crucial and decisive to the various dance forms, styles, postures and rhythms formed by this national dance art. "Faith" is the cause or purpose of the creation of dance, which governs the entire dance. And "dance" is a means for people to achieve this end, which in turn affects people's beliefs.

"Mojiao religion" is a relatively mature form of religious belief in the Buyi religion, which is a type of transition from primitive religion to man-made religion. Its religious professions are divided into "Bumo" and "Moya", the religious ritual dance of the Buyi people comes from Moism, the main purpose of the religion is to advocate nature, Mojiao dance is a ritual dance or dance performed in ritual activities, and the "banquet set" in Chinese literature may also include ritual activities. Therefore, the so-called "song and dance" should include two aspects: secular folk dance and ritual dance with the nature of faith, and the latter belongs to Mojiao dance.

Funeral ritual activities are an important of Mojiao ceremony, and the relationship between the dance of the Buyi people and ritual is roughly in two situations: one is that the ritual itself is a dance; The other is the ritual performance of a dance for a certain idea. One of the classifications of Buyi dances is religious dances that reflect witchcraft rituals, funeral exorcism, avoiding evil spirits and seeking good fortune, and worshipping spirits. Although the name Mojiao is not used, these types of dances actually belong to Mojiao dances. Judging from the popular dances in various places,

the main works of such dances include "cymbal dance", "transition dance", "Shuaba dance" or "Tonggu Shuaba Dance"), "stick dance" and so on (Zhou. G, 2015)

2.1.5.2 Relationship between Buyi folk festivals and dances

In addition to the Spring Festival, Dragon Boat Festival, Mid-Autumn Festival, the Buyi traditional festivals also include "February 2", "March 3", "Bayueba", "June 6", "Ox King Festival", etc. (Chinese lunar calendar), whenever their festival comes, they will carry out corresponding activities, and these activities are mainly carried out in the form of song and dance, especially dance. For example, "June 6". Every year on June 6, the day of Pangu's death, pigs and ducks are killed, made into dumplings, sacrificed to Pangu, and offered to ancestors, in order to show the continuation of descendants and the harvest of five mustards, year after year, this national festival is formed. So every year when this festival comes, the Buyi people will dance some sacrificial dances. It can be seen that the Buyi customs festival plays a decisive role in the continuation and inheritance of the Buyi dance. (Luo. C, 2013)

2.1.5.3 Rhythmic characteristics of Buyi dance

The Buyi performance style is rough, rigid and soft. The Buyi people are located in the area where the plateau and the hills meet, the terrain is mixed, the climate is humid and hot, constituting a relatively closed geographical environment, therefore, the Buyi people have less communication with the outside world, and have formed their own unique dialect, religion, culture, festivals, dances, etc., coupled with a relatively closed environment and rich animal and plant resources, together resulting in its performance form of rough, bold, rigid and soft, forming a unique performance style of Buyi dance. (Chen. Q, 2018)

In the Buyi folk dance, the legs and knees are often slightly bent and bouncy and springing, accompanied by the rapid and delicate left and right swing of the hands and the center of gravity of the body is often flexibly placed on the left or right foot, which is very consistent with the characteristics of the Buyi mountain people walking between the foothills. As it is said in the "Lingbiao Ji Man": "Ethnic minorities are all in the midst of thousands of mountains and depressions.... And the walking must be cliffs, and the food must be the crude...", so the Buyi people living in the mountains and forests are particularly flexible in their legs and knees. This stylistic action of moving forward, backward, and changing formations highlights the Figure of walking. Its basic rhythm is to emphasize the expression of qi, qi and knee, especially the flexible flexion and extension of the knee, the feet often take control to lift and step down, the extension of the body undulating, with the light shaking of the head, the dance steps appear graceful and light, full of life atmosphere. (Wang S, 1991)

The typical dynamic feature of "knee tremor" is closely related to the daily living habits of the Buyi people. In daily life, when carrying the burden uphill and downhill, the legs should be strained, the knees should be stressed, and the flat burden on the body will form a regular and rhythmic trembling under the action of inertia, and the feet need to alternate the center of gravity in order to reduce the load. In the long run, the leg muscles have memory, will tighten hard, the kneecap is loose and bearing, and the combination of the two has the so-called "small flat burden three feet three, picked on the shoulder suddenly shaken", resulting in the unique single-leg "knee tremor" rhythm of the Buyi people. For example, compared with the Miao "knee tremor" in the same area, there is a difference between the two, the former is mainly based on the undulating trembling of both knees, and the latter emphasizes the trembling of one leg and is accustomed to the force of one leg. (Luo. C, 2014)

2.2 The related knowledge Guizhou Buyi Shuaba dance

2.2.1 The origin and performance of the Tonggu Shuaba Dance

The Tonggu artist Zhou Xijun recounted that in the past, if the Buyi people died, they had to take it to eat, and the ancestors of the Buyi tribe saw that it was very hard for cows to give birth to calves, and thought that it was very hard for their mother to give birth to herself. If my mother dies, I can't eat it. When his mother died, Genggu put a Tonggu over his mother's body, and when the people in the village knew that they were coming to ask for human flesh to eat, they beat the Tonggu. Genggu had no choice but to take the cow to eat. Now Buyi women die killing cattle, and men killing horses. The 36 playing methods of the Tonggu Shuaba Dance mean to break through the Tonggu and ask human flesh to eat, and if you eat beef, you don't want human flesh to eat. The above oral information points to the origin and use of the Tonggu Shuaba Dance to the funeral ceremony. In addition, Zhou Xijun's oral text is very similar to the description of the origin of the Tonggu Shuaba Dance in the "Collection of Chinese Ethnic and Folk Dances: Qiannan Buyi and Miao Autonomous Prefecture Volume". (Xie C. & Zhao L., 2015)

2.2.2 Evolution of the Tonggu Shuaba Dance

The traditional Zhou Qin Town Tonggu Shuaba Dance is mainly used in the traditional Buyi New Year festival and funeral ceremonies, and only gradually performed in festivals and other occasions after the "Cultural Revolution". Since then, the Tonggu Shuaba Dance has gone beyond the scope of traditional folk customs and has become a folk characteristic dance that can be staged at any time in daily life. (Xie C. & Zhao L., 2015)

The Buyi Tonggu Shuaba Dance was part of the local Buyi funeral rituals until the 1950s. The Tonggu Shuaba Dance in the funeral ceremony is accompanied by

Tonggu, and people holding Shuaba s are performed in a line in the hall or on the flat ground outside the house, without changing the queue. The Tonggu Shuaba Dance in this scene expresses deep mourning for the deceased. Nowadays, the Buyi Tonggu Shuaba mixes the dance with queue changes and marching movements, and the traditional Gu beat has undergone a series of changes in the context of modern performances, so that the traditional art is passed on while catering to the aesthetic taste of the modern people, so that the Buyi Tonggu Shuaba Dance from funeral ceremonies into the performance of people's daily activities. (Xie C., 2013)

2.2.3 The performance form of the Tonggu Shuaba Dance

The props for the Tonggu Shuaba Dance are a Tonggu, a Guchui, a Gubian, and a number of bamboo poles (the number of bamboo poles depends on the number of people dancing the Tonggu Shuaba Dance, it must be even, and the length of the bamboo pole is about 170 cm). During the performance, the two stand opposite each other and carry the Tonggu on their shoulders and hang it in the center of the horizontal wooden bar, the Tonggu player leans over and hits the Tonggu with a Guchui in his right hand, and the Tonggu waist with a Gubian in his left hand. Dancers (male or female) hold bamboo poles opposite each other and hit each other or the ground with bamboo poles to the rhythm of the Tonggu. The parts where the bamboo poles hit each other include the upper, middle and lower parts of the bamboo pole. The Shuaba dancer must hit the ground with a bamboo pole while the Tonggu player strikes the Gu, and the Shuaba dancer must hit each other's bamboo poles while the Tonggu player beats the Gu's waist. In general, the priority of the Tonggu Shuaba Dance is directed by the Tonggu player. (Xie C. & Zhao L., 2015)

The rhythm of the Buyi sacrificial dance "Shuaba dance" is mainly controlled by using the rattle instruments in the hand - cymbals, sticks, Shuaba s and other beat

instruments and Tonggu and leather Gus in percussion. The strength, lightness, weight, speed and slowness of the Gus are used to show the changes in dance movements and moods. Among them, the dance is dominated by the ringer, and the dance rhythm jumps and falls smoothly; The rhythm of the dance, which is mainly based on the beating of leather Gus, is slow and powerful, smooth and deep. But regardless of the rhythm, the rhythm of the music is an irregular piece of music that alternates between 1/4, 2/4, 3/4, 4/4 beats, such as "Shuaba dance." The Gubeat has its solemn and solemn side, but also has a strong and rough connotation. The flow of this rhythm in the dance movements makes the human body movements produce a contrast between large and small, fast and slow, light and heavy, dynamic and static, forming a change of inhibition and setback. It is mainly reflected in the rhythm of from, sending and shun. For example, the commonly used cymbal shooting action is often to hold the cymbal in both hands, take a step forward with the right foot, and at the same time push out the right shoulder, send the right crotch, bend the right knee slightly, and stretch the left foot straight to the ground. The two cymbals hit each other on the upper right side. The movements of the whole body are subordinate to the steps of the feet, so the side waist, crotch, and shoulders have become one of the rhythmic characteristics of the Buyi folk dance. (Wang S, 1991)

2.2.4 Contemporary development of Tonggu Shuaba Dance

Since the 90s of the 20th century, Zhouqin Town began to teach the Buyi Tonggu Shuaba Dance in kindergartens, and since then the Buyi Tonggu Shuaba Dance has been repeatedly put on the stage for performance, and at the same time, the government department of Zhouqin Town has also lost no time in promoting the Tonggu Shuaba Dance, and it is supported and cultivated as the most folk characteristic project of the Buyi ethnic group in Zhouqin Town, since then, The Buyi Tonggu Shuaba Dance in Zhouqin Town has become a reserved program for the government to welcome higher-

level leaders, and has become a window to display the characteristic culture of the Buyi ethnic group in Zhouqin Town.

2.3 Theories used for research

2.3.1 Cultural anthropology

In the perspective of cultural anthropology, dance is a cultural symbol, which includes two levels of content, one is the explicit medium and carrier, it may be the most national, the most local color, the most folklore, the most recognized by the local people. Another level is the implicit cultural value and significance embodied in this cultural form. Here, form and culture are inseparable, because cultural factors form specific forms, which in turn reflect culture to a large extent. Cultural anthropology concludes that certain cultural significance is transmitted through certain artistic elements, and art forms reflect certain social behaviors and social structures. It further answers what the formalizing qualities of art are, what cultural significance it embodies and loads, why this art form is made and used, etc. (Yu D., 2002)

2.3.2 Ethnology

A discipline whose research object is ethnicity. It conducts a comprehensive investigation of the ethnic group as a whole, studies the process of the origin, development and demise of the nation, and studies the productive forces and production relations, economic base and superstructure of various ethnic groups. (Lin Y., 1990)

2.3.3 Art theory

Art studies refers to the systematic study of various problems related to art. An important idea of Mr. Wu Xiaobang's dance research is "interdisciplinary research", not to look at dance on a case-by-case basis, but to establish the social status, social function, artistic characteristics and

artistic essence of dance in the context of the entire society and culture, in the general structure of human diverse artistic behavior. (Y Tong, 2017)

2.4 Related research

The researchers collected and sorted out relevant books, journals, journal literature and foreign literature, and found that the current available literature ranges from 1991 to 2022. Before 2010, domestic and foreign research on Tonggu Shuaba Dances was more in local county records. After 2010, the research on the Buyi Tonggu Shuaba Dance published in academic journals gradually increased.

The book "Integration of Chinese Ethnic and Folk Dances: Guizhou Province Qiannan Buyi and Miao Autonomous Prefecture Volume" details the legend of the Buyi Tonggu Shuaba Dance, performance forms, performance occasions, props, music, costumes, movements, and field notes.

2006. Jiang Ying's "Buyi Tonggu Culture" also focuses on Tonggu culture and folk customs, and studies the origin, type, distribution, age, ethnic group, ornamentation, use and casting process of Tonggu.

2013. Xie Chuanhong, "The Role Positioning and Value of Women in Buyi Tonggu Music-Taking the Women's Tonggu Shuaba Dance in the Lane Group of Xinhe Village, Sandu County as an Example", this literature studies and analyzes the role positioning and value embodiment of women in Buyi Tonggu music in Zhouqin Town.

2015. Xie Chuanhong and Zhao Ling, "Buyi Tonggu Shuaba Dance-Investigation of Lajin Village and Sanyuan Village in Zhouqin Town, Guizhou Province" investigated the Tonggu Shuaba Dance in the 2014 Buyi "Bayueba" Festival in Zhouqin Town, Sandu County, and combined the oral data and literature of contemporary artists,

village committee leaders, and village names to describe the origin, occasions of use, props, performance forms, Rhythm type and other things.

2015. Xie Chuanhong and Zhao Ling, "Research on the Cultural Ecology of the Inheritance of the Buyi Tonggu Shuaba Dance in Zhouqin Town, Sandu County", takes the Buyi Tonggu Shuaba Dance in Zhouqin Town as the research object, analyzes the inheritance crisis of the Buyi Tonggu Shuaba Dance in the current society under the background of traditional farming society, explores the root cause of the crisis, and puts forward methods for protection and inheritance.

2015. Xie Chuanhong's "Comparative Analysis of Tonggu Music Culture of Sandu Shui and Buyi Ethnic Groups in Guizhou" was compared and analyzed from the aspects of the attributes, occasions of use, performance forms and rhythm characteristics of Tonggu of Sandu Shui and Buyi ethnic groups.

2016. Ling Zhao "Value Transformation and Meaning Regeneration: A Field Investigation Based on the Tonggu Shuaba Dance of the Buyi Ethnic Group in Zhouqin Town" reveals the value transformation between tradition and modernity and the accompanying meaning of the Buyi Tonggu Shuaba Dance in Zhouqin Town.

2016. Wu Jing's "Remembering the Culture and Development of Tonggu of the Buyi Ethnic Group in Sandu Zhouqin" mainly discusses the use of Buyi Tonggu, stage performances, and the inheritance and development of local Tonggu. It can be seen that the fact that the Buyi Tonggu Shuaba Dance closely relies on national culture has been confirmed, from which it can be seen that there is a close relationship between cultural identity and national dance itself, and has the functions of condensing national spirit and inheriting national culture, which is used as a reference and theory. It provides a certain research space for this thesis, and by drawing on and referring to the research results and cases of predecessors, it will help me to study the physical practice and cultural meaning of

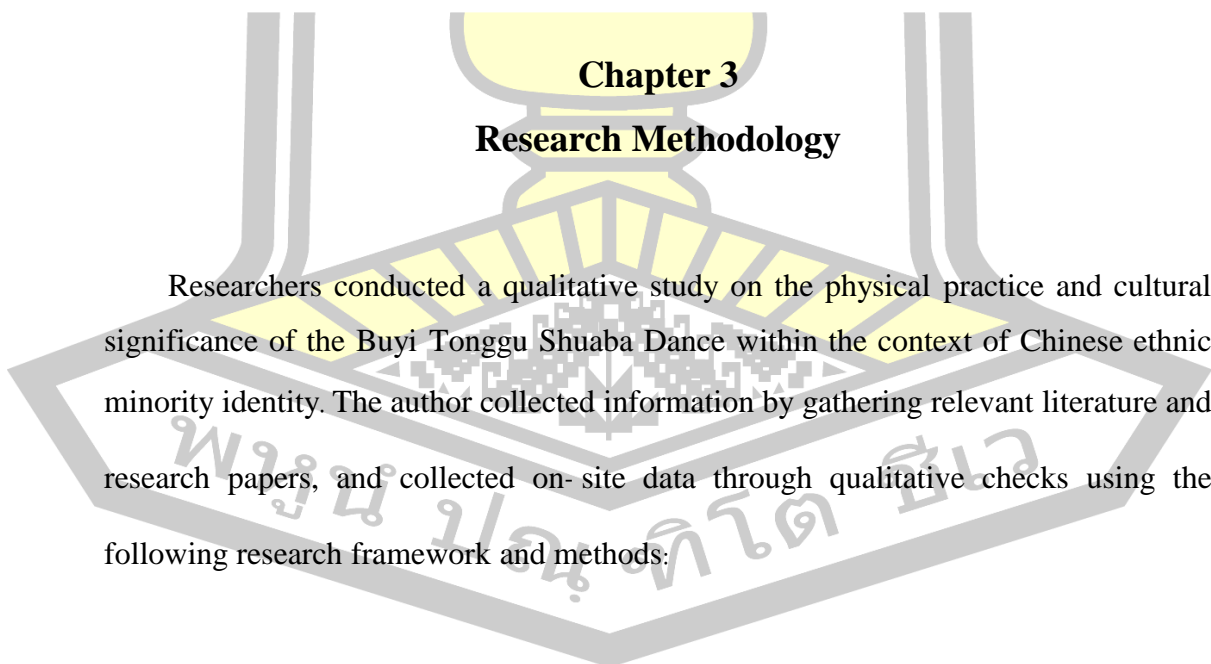
the Tonggu Shuaba Dance in the context of ethnic minority identity, and try to explore the suitable development direction of Buyi dance.



Chapter 3

Research Methodology

Researchers conducted a qualitative study on the physical practice and cultural significance of the Buyi Tonggu Shuaba Dance within the context of Chinese ethnic minority identity. The author collected information by gathering relevant literature and research papers, and collected on-site data through qualitative checks using the following research framework and methods:



3.1 Scope of the study

3.1.1 Research content

The goal of this research is to identify the Buyi Tonggu Shuaba Dance ,A Study of Localism in the Context of Ethnic Minority Identity in China as follows:

- 1) Studying the history and role of the Guizhou Buyi Tonggu Shuaba Dance.
- 2) In the context of Chinese Ethnic Minority Identity, the performance structure of the Buyi Tonggu Shuaba Dance is studied and analyzed from the perspective of localism.

3.1.2 Scope of research

The geographical location of this study is Sandu Shui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, China, located in the southern part of Sandu Shui Autonomous County, bordering Jiuyan Town to the east, Libo County to the south, and Ting to the west Pai Town and Hengfeng Township are bordered, and it is connected to Sandong Township to the north. The total area of the prefecture is 278.01 km². As of the end of 2018, the registered population of Zhouqin Town was 56,838. The place name of Zhouqin Town is named after the two surnames of Zhou and Qin living in the territory, and Zhouqin Town is located in the middle and low hilly area of the transition zone from Qianzhongshan to Guangxi hills. The terrain of the territory is gentle and open, and it is a low-hilly wide valley dam landform. The average altitude is 720 meters.

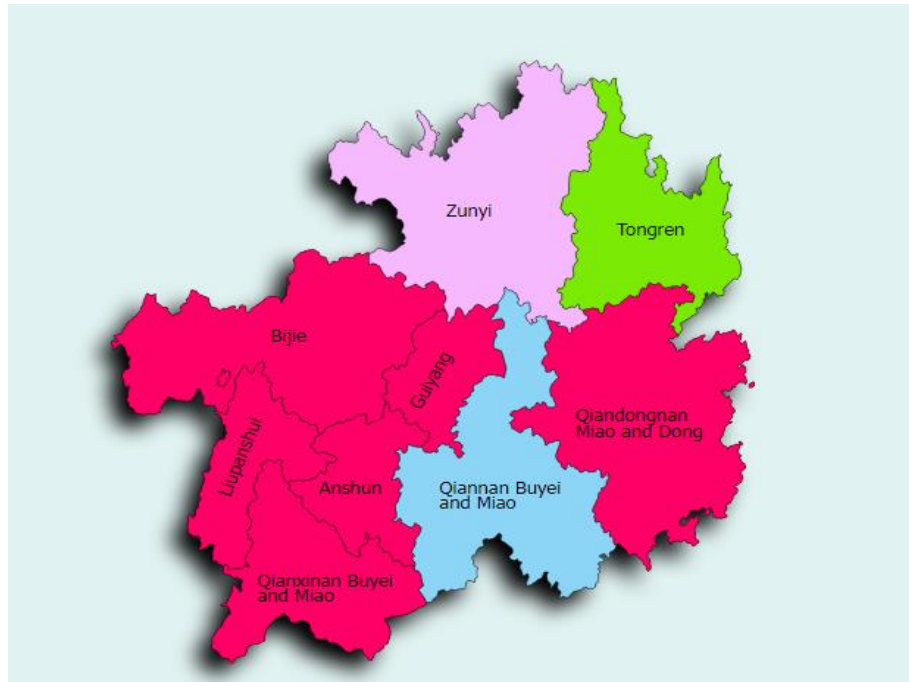


Figure 2 Map of Guizhou Province

Source: <https://paintmaps.com/map-charts/371c/Guizhou-map-chart,2023>



Figure 3 Zhouqin Town, Sandu County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

Source: Deying Li, 2023

3.2 Research Methods

In this study, the researchers used qualitative research methods by collecting data from the literature. Through the use of anthropological fieldwork methods to conduct field experience and research research, first-hand information is obtained from field investigations, and collation, analysis, research, and finally data analysis are carried out.

Qualitative: Qualitative research methods refer to the methods or perspectives of studying things based on social phenomena or things' property, contradictions and changes in movement, and the intrinsic prescriptiveness of things. It is based on accepted axioms, a set of deductive logic, and a large number of historical facts, starting from the contradictions of things, describing and explaining the things under study. To carry out qualitative research, we must directly grasp the main aspects of the characteristics of things based on certain theories and experiences, while temporarily ignoring the quantitative differences of homogenization.

3.2.1 Literature review method: Literature review method is a methodology for researchers to comprehensively and correctly study a certain problem by reading, analyzing and sorting out relevant literature. Literary materials include books, journals, academic papers, conference reports, newspapers, audiovisual videos and online materials

3.2.2 Fieldwork: Fieldwork is a method commonly used by dance humans in field investigation or field research, taking participation in investigation as the main research method, requiring researchers to participate in their activities, conduct interviews and exchanges with local artists, learn to observe typical movements, so as to understand their social culture and dance behavior, obtain valuable field data, and provide data for the completion of research.

3.2.3 Group discussion: Through group discussion, the practicability of data can be improved, and more targeted suggestions can be made on the basis of the obtained data, so as to provide research quality.

3.2.4 Research time

- 1) From September 2022 to October 2022, relevant literature materials were collected through books and the Internet to sort out the research content.
- 2) From February 2023, I went to Zhouqin Town, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province to conduct fieldwork, field visits, and analyze and sort out relevant content.
- 3) The study was completed from February to April 2023.

3.3 Research process

3.3.1 Selection of study location

Lajin village, Zhouqin Town, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou

3.3.2 Key Interviewees

The key interviewees are Ms. Qin Xifang and Ms. Li Deying

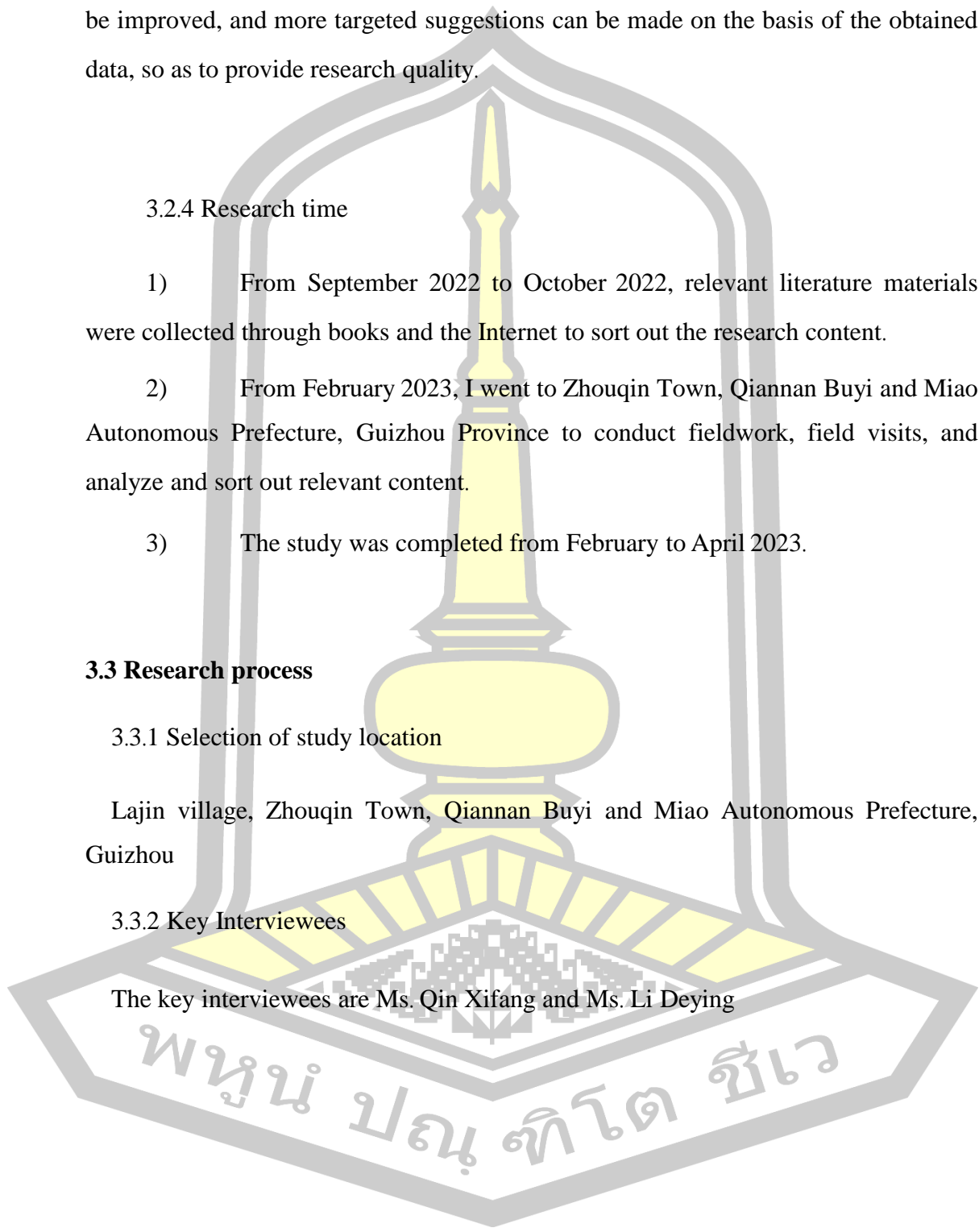




Figure 4 Interviewee Qin Xifang
Source:Deying Li, 2023



Figure 5 Interviewee Li Deying
Source : Deying Li, 2023

Researcher chose interviewees based on two criteria. First of all, the provider has a good understanding of the Buyi culture. Second, the interviewer is the founder of the Buyi Tonggu Shuaba Dance organization, and is engaged in the excavation and protection of the Tonggu Shuaba Dance.

Qin Xifang: male, Buyi, 1953.03.04, currently the president of the Buyi Song and Dance Association in Zhouqin Town, Sandu Shui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

Li Deying: Han, 1968.10.01, vice chairman of the Women's Federation of Zhouqin Town, Sandushui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

3.3.3 Research Tools: The fieldwork of this study requires text and Figure acquisition.

Observation: According to the research purpose of the paper, researchers use their own senses to directly observe the research object, capture and record the characteristics of the observed object, and obtain research data with the help of various modern instruments and means (such as cameras, tape recorders, etc.).

Interviews: Interviews are oral and respondents are asked as needed for the research objectives. The researchers collected objective and unbiased factual material based on respondents' responses to accurately interpret the population represented by the sample. It includes formal one-on-one interviews and informal group interviews

3.3.4 Data Collection

1) Literature data collection: related papers, books.

2) Field investigation data collection: The researchers interviewed the Buyi dance inheritors and local Buyi residents in the Buyi villages, and analyzed and summarized them into texts.

3) Data management: For the collected data, researchers classify and manage it according to the information of the investigation: in this process, the authenticity and reliability of the data are guaranteed.

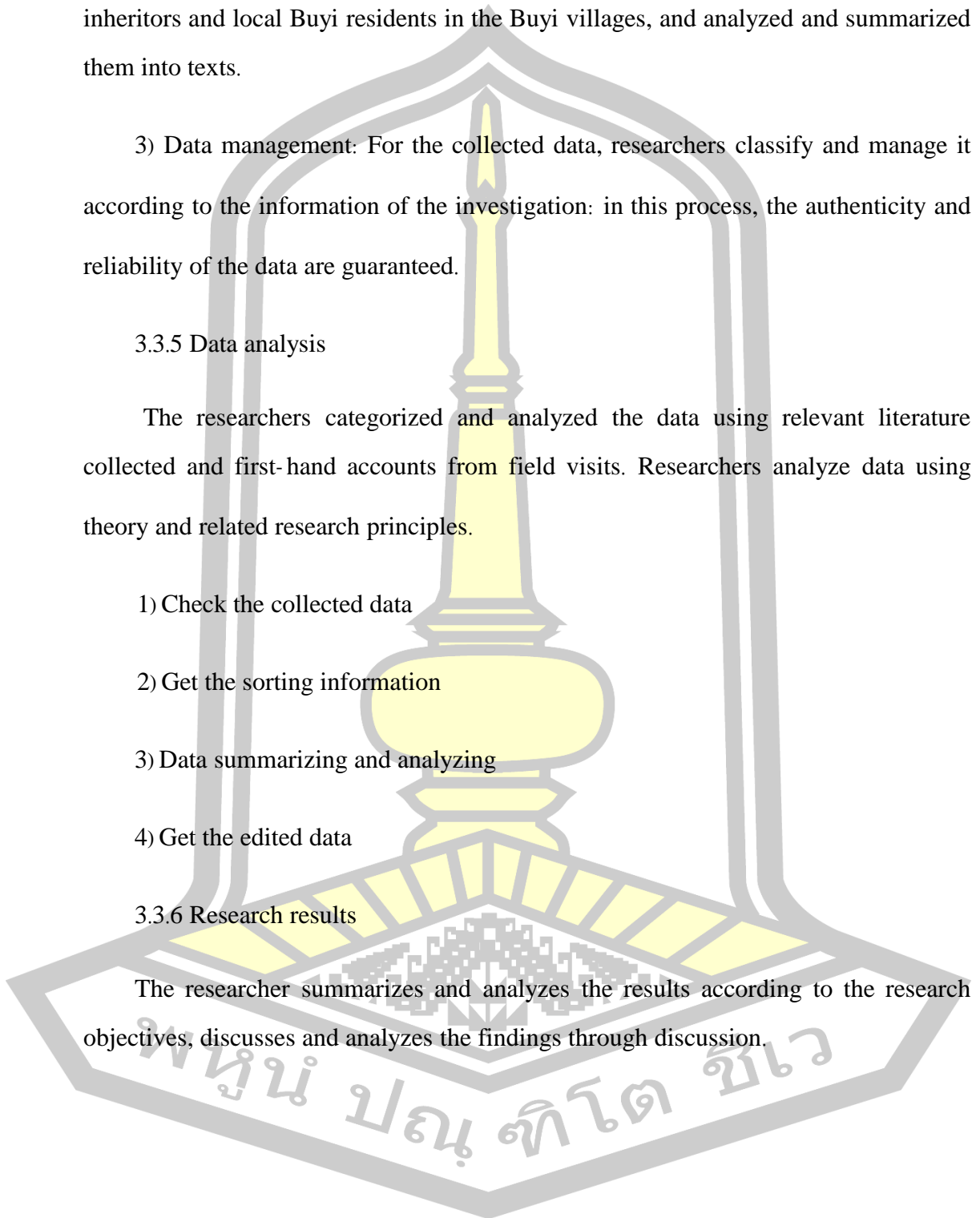
3.3.5 Data analysis

The researchers categorized and analyzed the data using relevant literature collected and first-hand accounts from field visits. Researchers analyze data using theory and related research principles.

- 1) Check the collected data
- 2) Get the sorting information
- 3) Data summarizing and analyzing
- 4) Get the edited data

3.3.6 Research results

The researcher summarizes and analyzes the results according to the research objectives, discusses and analyzes the findings through discussion.



Chapter 4

The history and role of the Guizhou Buyi Tonggu Shuaba Dance

By consulting the "Collection of Chinese Ethnic and Folk Dances, Guizhou Qiannan Buyi and Miao Autonomous Prefecture Volume", "Sandu Shui Autonomous County Record" and other relevant literature, the researchers came to the following conclusion: "Shuaba dance", also known as "Tonggu Shuaba Dance", is mainly popular in Libo County and some villages of Zhouqin Town in Qiannan Buyi and Miao Autonomous Prefecture, and is now mainly spread in Lajin Village, Zhouqin Town, Sandu County, the specific origin of the Tonggu Shuaba Dance can no longer be

verified, but in the Buyi folklore and literature, The origin of the Tonggu Shuaba Dance is closely related to the funeral customs of the Buyi people, often performed in funeral activities, to the mid-20th century The entertainment function of the Tonggu Shuaba Dance gradually appeared, from 1960 to 1990, the Tonggu Shuaba Dance gradually exceeded the scope of use in traditional folk activities, and became a characteristic dance in daily entertainment activities After the 90s, the development of Tonggu Shuaba Dance gradually declined, many areas of Tonggu Shuaba Dance has been almost lost, in the efforts of the people of Zhouqin Town, Zhouqin Town will Tonggu Shuaba Dance as the most characteristic project to support and cultivate, only gradually retained to this day.

In the traditional society of the Buyi people, the Tonggu Shuaba Dance plays the functions of funeral sacrifice, communication and entertainment, expresses the religious belief and cultural spirit of the Buyi people, and shows the lifestyle and spiritual outlook of the Buyi people. The development and evolution of the Tonggu Shuaba Dance are closely related to the social and ecological environment at that time, which not only runs through every stage of the Buyi people's life, but also gives new connotations in different stages. The meaning and form of the Tonggu Shuaba Dance under the history of different social backgrounds reflect the development process of the life, economy and culture of the Buyi people to a certain extent.

1. Buyi culture and Tonggu culture

2. The history and development of the Guizhou Buyi Tonggu Shuaba Dance

3. The role of the Tonggu Shuaba Dance

4.1 Buyi culture and Tonggu culture

4.1.1 Introduction to the Buyi people

1) The historical development of the ethnic origin of the Buyi people

The word "Buyi" is a transliteration of the self-name of the people, and "Bu" means "people" or "race"; "Yi" is the proper name of the ethnic name, which is the same word as "Yue", and the pronunciation of the same or similar "Buyi" is closely related to the characters "Pu", "Yue" and "Yi" in ancient Chinese texts. The ancestry of the Buyi people can be traced back to the Yue people in ancient times. In the process of historical development, some Han members were also integrated into the Buyi people, especially in the Ming and Qing dynasties, and many Han people married the local Buyi people and integrated into the Buyi people. In the ideology and ancestor worship ceremonies of the Buyi people, they all consider themselves indigenous people, call the Han people "Hakka" and call themselves "Natives". The historical clue of the Buyi people from "Yiyue" - "Yiliao" - "Fanman" - "Zhongjia" is clear, they are one of the earliest inhabitants to develop the southwest. In 1953, according to the will of the ethnic group and approved by the State Council, it was uniformly named "Buyi Nationality".

2) Geographical environment of Guizhou Buyi ethnic group

Guizhou Buyi people are mainly distributed in Guizhou Qiannan Buyi and Miao Autonomous Prefecture, Qianxian Buyi and Miao Autonomous Prefecture, Anshun City, Liupanshui City, Bijie City, Qiandongnan Miao and Dong Autonomous Prefecture and other places. The main characteristic of the distribution of the Buyi is that they live in patches, but they are intertwined with other ethnic groups. Most of the karst landforms in the Buyi region have rolling mountains and limestone rocks are widely distributed. Most of the Buyi region is temperate and has abundant rainfall, with an average annual temperature of around 16°C. Since ancient times, the Buyi people have lived by mountains and rivers. The village is mostly healthy on both sides of the dam or stream at the foot of the mountain, and the houses are built on top of each other, and the residential buildings of the Buyi ethnic group mainly include three forms:

buildings, hanging foot buildings, bungalows, and wooden structures, wooden and stone structures, stone houses, etc. Among them, the stilt building building is the housing building form of the Buyi ethnic group with national characteristics, and the stone slab house is the housing building form created by the Buyi ethnic group according to local conditions.

4.1.2 Traditional culture of the Buyi people in Guizhou

1) Language and culture

The Buyi ethnic group belongs to the Zhuang-Dong language family of the Sino-Tibetan language family, and the Zhuang Dai language branch. It is relatively close to the northern dialect of Zhuang language, which is the same language branch, and has many cognates with other ethnic languages such as Dai of the same language. For a long time, the Buyi people have been circulating a square script based on Chinese characters, called "square Buyi characters". The square characters of the Buyi people are mostly used to record the sutras and folk songs, and are not used for literary creation, so many of the Buyi folk literature is orally created and handed down.

2) Food culture

Buyi people are agricultural production based farming people, planted food crops mainly rice, grain, wheat, millet, etc., Buyi ethnic region climate warm and humid, rice is one of their staple food, glutinous rice because of strong viscosity, rich nutrition, easy to carry, by the Buyi people love, is all important days are indispensable food. Buyi people like to eat meat, especially love dog meat, Buyi people have the habit of raising poultry, there are distinguished guests will kill to entertain guests when they visit, Buyi people love to drink tea, tea is mostly self-picked homemade, including a tea called "girl tea", Buyi girls from the picking of tea to stir-frying, are done by themselves, and the stored tea as a token of love to their sweetheart. The Buyi people are good at sour, and

there is such an old proverb "don't eat acid for three days, walk and salvage", which fully shows the love of the Buyi people for acid food. The Buyi people are good at drinking, which is related to the fact that every family makes sake, and home-brewed rice wine is always available at home, which is a must for entertaining guests.



Figure 6 Buyi festival features "Multicolored Sticky Rice"

Source: Deying Li, 2023

3) Costume culture

Buyi men and women like to wear blue, cyan, black, white and other colors of cloth clothes. Young and middle-aged men often wear headscarves and short shirts (or long coats) and trousers. Older people mostly wear plackets or long shirts. Women's traditional clothing mostly wears tube skirts, but after entering the modern era, women's clothing is quite different, and they prefer cardigans and trousers every day, and Buyi men and women will wrap headscarves or "fake shells" on their heads in different situations and ages. In addition, the Buyi people love silver jewelry, with silver

bracelets, earrings, collars and other accessories. Traditional Buyi clothing from spinning to weaving, dyeing cloth to embroidery are completed by themselves, Buyi people are kind, simple, Buyi people from spinning to weaving clothing is mostly made by themselves, Buyi printing and dyeing technology has a long history and a high level of technology, the color is mainly blue, cyan, white, unique technology, Buyi people have long been able to extract green, blue, red and other dyes from the roots, stems, leaves of plants. Such as the preparation of indigo dye from the blue root. Buyi women mainly color cloth through batik and tie-dye, and then embroider various lifelike patterns on the cloth.



Figure 7 Bag made of Buyi batik

Source: Lingna Kang, 2023

4) Religious beliefs

The religious beliefs of the Buyi people mainly consist of two aspects: the traditional Buyi religion known as Moism, and foreign religions, mainly including Buddhism, Taoism, Catholicism, and Christianity.

The Buyi religion is a primitive polytheistic religion that worships nature, ancestors, and gods. It is closely related to the geographical environment and economic life of the Buyi people. For example, the objects of natural worship in Buyi religion include mountains, rocks, trees, and water, while the totems of the Buyi people are related to geography, such as fish, dragons, and bamboo. Moism is the ethnic religion of the Buyi people, which evolved from a polytheistic religion into a proto-monotheistic religion. It is a religious form that gradually formed on the basis of natural religion. Moism has its own religious professionals, called "Bu Mo" and "Mo Ya," and has relatively systematic religious scriptures, including the "Gai Bang Jing" and "Bin Wang Jing," with the former used for exorcism and blessing, and the latter used for funerary activities. Moism has also developed relatively standardized and fixed religious rituals, which must follow the inherited ritual procedures, norms, and taboos for both large and small ceremonies.

5) Folk festivals

Due to the development of rice agriculture, the Buyi people in ancient times on the basis of seasonal agricultural sacrifices, formed a fixed festival, from January to September, almost every month has festivals, and each festival has a certain relationship with rice farming, Buyi festivals are calculated in the lunar calendar, "February 2" (sacrifice to the earth god), "March 3" (sacrifice to the mountain god), "Bayueba" (rice festival), "June 6" (small year), "July 14" (ancestor worship festival), "August 15" (stealing melons Nuo Festival), "September 9" (Chongyang Festival). The Buyi festival has a strong religious color and is closely related to farming, which was gradually formed under the specific social and historical conditions of the Buyi people in ancient times, and it is compatible with the development degree of productive forces of the Buyi people in ancient times. (Buyi Cultural Grand View).



Figure 8 Buyi folk festival in Zhou Qin Town
Source :Deying Li, 2023

4.1.3 Buyi Tonggu culture

In the thousands of years of cultural history of the Buyi people, the Tonggu culture is one of the most representative cultures. There is a record in the "Brief History of the Buyi Nationality": "In the Buyi region from central to western Guizhou, almost every Dazhai and Dazhai has one or several Tonggu. In the "Guizhou Provincial Chronicle and Ethnography", it is said: "Among the ethnic minorities from the west of Guiyang City to the southwest and northwest of Guizhou, only the Buyi still preserve and use Tonggu. This breadth and profundity makes the Tonggu an independent culture of the Buyi people. In the early days of the Buyi people, the Tonggu was used to drive away wild beasts and defend their homeland. As history progressed, it gradually developed into a musical instrument. But ideologically it still retains its original meaning. But in earlier times, the Tonggu was the oldest and most ethnic artifact and musical instrument living in the northern and southern basins of the Panjiang River.

1) The origin of the Tonggu

Relevant documents record that the Buyi Tonggu has a history of 2,800 years, coupled with the name of "Tonggu Mountain" in the local ancient place name, which further proves that the Tonggu has a history of at least 2,000 years in the Buyi culture. The records of Tonggu from the beginning of the Han Dynasty have been recorded in the use of Tonggu by the Buyi people, and to the Qing Dynasty, the literature records that the scope of the use of Tonggu by the Buyi people is larger, from which it can be seen that the Buyi Tonggu originated in the middle and late Bronze Age, about the time of the Western Zhou Dynasty, cast into the shape of an imitation pot, after many casting development, In the Qin and Han dynasties, it has been cast into a Tonggu with a pattern on the Gumian.

2) The meaning of Tonggu

In ancient times, the custom of playing music to sacrifice the dead and worship ghosts and gods was very popular in the Buyi area, and people in the natural world, such as birth, old age, illness and death, wind, rain, thunder and lightning, natural disasters and man-made disasters, etc., in order to obtain relief from disasters, they revered all kinds of magical "magic" of Tonggu, so as to drive away evil spirits, cure diseases, do ghosts, and entertain gods. People regard Tonggu as sacred things, with Tonggu to sacrifice to the gods, eliminate disasters and avoid evil customs, indicating the Buyi people's love for Tonggu and worship of Tonggu, this mysterious social phenomenon, permeated with a strong primitive religion animism, soul worship atmosphere, reflecting that under specific historical conditions, Tonggu and music, dance and other art forms are subordinate to religious activities, become an important part of sacrificial activities, this kind of sacrifice and musical instruments, singing, dance combined with national customs and habits, so that musical instruments, singing, Dance and other arts have been greatly improved in terms of content and expression, and religious sentiments have also been strengthened by the beautification of musical

instruments, singing, and dance. Buyi Tonggu not only in religious sacrifices, but also in daily life also play a very important role, Tonggu and various art forms, national customs and habits of interaction and integration, promote the enrichment and development of national folk art and customs.

3) The function of the Tonggu

The Tonggu preserved by the Buyi ethnic group basically belongs to the "Majiang type" Tonggu, which is called "Nian" in the Buyi people, from the earliest dispersal of fierce beasts, to the later transmission of messages, defense against foreign enemies, and then become a necessary magic weapon for ancestor worship and funeral rites, from the evolution of the Tonggu can at least determine that its function in the Buyi ethnic group is constantly enriched.

Today, the Buyi village still retains the traditional custom of using Tonggu for festivals and funerals. And in the Buyi "Majing", the meaning of the use of Tonggu in funeral ceremonies is also recorded. This determines the funeral function of the Tonggu, and the Tonggu Shuaba Dance is a dance performed with the Tonggu as the rhythm. The Tonggu and the Tonggu Shuaba Dance coincide with the performance occasion and function, and it can be concluded that the Tonggu Shuaba Dance originally originated from funeral ceremonies.

4.2 History and development of Guizhou Buyi Tonggu Shuaba Dance

The Buyi Tonggu Shuaba Dance is created by a special natural environment and a human environment. The Buyi are mainly distributed in Guizhou's Qiannan Buyi and Miao Autonomous Prefecture, Qianxian Buyi and Miao Autonomous Prefecture, the suburbs of Guiyang City, and Wenshan in Yunnan. These areas thrive along the Nanpan River, Beipan River, Mengjiang River, Qiandu River, Duliu River and other rivers, and

the distribution is extremely wide, and the perception of the cultural connotation of Tonggu is different in different regions, so the origin and connotation of dance are also divergent. During the investigation, it was also found that Guangxi, Guangdong and other regions also have the performance of Shuaba dance, which must have a deep natural and humanistic relationship behind it.

This paper takes the Guizhou Buyi Tonggu Shuaba Dance as the research object, which is mainly popular in Libo County and some villages in Zhouqin Town of Qiannan Buyi and Miao Autonomous Prefecture. In this fieldwork, the author found that the Tonggu Shuaba Dance in Libo County was almost lost, and the research mainly carried out the investigation from the village of Zhouqin Town, Sandu County, Qiannan Buyi and Miao Autonomous Prefecture.



Figure 9 Lajin village, Zhouqin Town, Sandu County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

Source: Lingna Kang, 2023

4.2.1 The historical process of the Tonggu Shuaba Dance

Tonggu Shuaba Dance Wubuyi language called "jingtangling", Chinese translation as "Shuaba ", "Shuaba dance", Buyi Tonggu Shuaba Dance belongs to funeral dance, but the specific origin time is too long to know. From the historical process of the Buyi Tonggu Shuaba Dance, it has mainly gone through 4 stages:

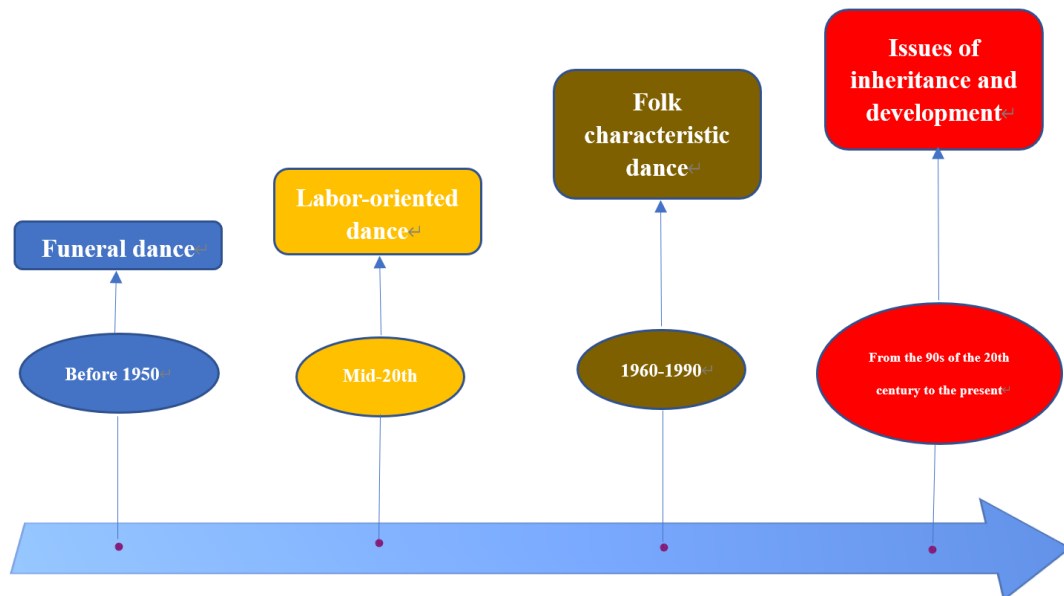


Table 1 Historical process of Guizhou Buyi Tonggu Shuaba Dance

1) Before 1950

"Tonggu Shuaba Dance" is the original ecological dance of the Buyi people, the historical origin of the Buyi Tonggu Shuaba Dance is only circulated in the Buyi folklore, the essence of folklore is to build a story centered on real things, which contains the evaluation of people's social reality, and also has ideals and emotional sustenance. Therefore, folklore is often referred to as "oral history", which fills the gap

in historical records and becomes a carrier for a deep understanding of local culture, national spirit and local characteristics.

According to local county records, the Buyi Tonggu Shuaba Dance comes from a folklore. In the "Collection of Chinese Ethnic and Folk Dances - Guizhou Province Qiannan Buyi and Miao Autonomous Prefecture Volume": "Jing Tang" (that is, the Buyi Tonggu Shuaba Dance) In ancient times, the old man of Buyi died, and the body had to be distributed to the neighbors to eat. There is a young man named Didi, who lost his father and mother since he was a child. One day he went to the mountains to herd cattle, and saw that the cow was giving birth and was in pain. Didi was deeply moved when he saw it, thinking that the cow still has filial piety, so why should people eat it when they are old and dead? When his mother fell ill and died, he cut down a large tree from the mountain, sawed it into planks, nailed it into a coffin, carried her to the mountain for burial, and put a Tonggu in front of the house and beat the Gu. When people begged for human flesh, Didi took out the human jerky bar and told the tragic situation of the cow boy, and said: "My mother has worked hard all her life, and she will be eaten when she dies, we are too bad to be juniors, if you really want to eat meat, eat the dried human meat I prepared for everyone." "The clansmen listened to him reasonably, and felt very right, and never killed the old people and cut dead human flesh to eat again." At the same time, when the dead in the tribe were handed down, the rule of beating Tonggu, sawing boards, nailing coffins, and banging clubs sent the old man to the West Heaven was exceeded. Later, the percussion board stick developed into a bamboo pole, which became today's "Jing Tang" (that is, the Buyi Tonggu Shuaba Dance). (Editing Department of National and Folk Dance Integration Qiannan Prefecture Volume, 1991)

From the literature of the Buyi Tonggu Shuaba Dance originated from funeral, in ancient times, whether the Buyi old man will really be eaten after death is now unknown, but from the legend of the scene described and the Tonggu Shuaba Dance

performed on the occasion, the book also has its reasonable side, the Buyi Tonggu Shuaba Dance originated from funeral activities, this statement is in line with folklore and the function of the Tonggu.

2) Mid-20th century

The Buyi ethnic areas are closed and backward and generally poor, the people live by themselves and feed themselves, and everything is decided by the village elders, and farming and labor are the only Source: of income, and people work at sunrise and rest at sunset. Material and spiritual living conditions are extremely lacking, and folk activities have become a place for villagers to exchange information and release the stress of life. The Tonggu Shuaba Dance itself has the characteristics of collectivity and contains rich folk culture just in line with the needs of social life at that time, and has become an entertainment activity for the Buyi people when farming and resting, the Tonggu Shuaba Dance has evolved and integrated with the social environment at that time, and the agricultural production methods of the Buyi people have gradually integrated into the Tonggu Shuaba Dance. The Tonggu Shuaba Dance not only retained the original funeral nature during this period, but also absorbed elements of agricultural culture to become a production labor dance.

3) 1960-1990

From the lack of cultural and recreational activities in the 1960s to the market economy sweeping the country in the 1990s, with the social and economic growth, convenient transportation, farming and labor is no longer the only way to solve the livelihood, the traditional farming lifestyle has been broken, the Buyi people dancing Tonggu and Shuaba dances in collective activities is still a common way of entertainment, and the rich diversity of folk activities and festivals, In addition to its original function, the Tonggu Shuaba Dance in the background of this period also carries the functions of displaying the characteristic culture and entertainment of the

Buyi people, and has become a folk characteristic dance that can be staged at any time in daily life.

4) From the 90s of the 20th century to the present

With the rapid development of China's economy, the traditional living pattern and self-sufficient lifestyle that have settled in fixed settlements for generations have been subverted. Young Buyi have gone out in search of new ways of living, and their traditional living habits, values and aesthetic tastes have changed while enjoying modern civilization. With the increasing diversification of information media, the rapid transformation of social and cultural environment, the richness of people's entertainment forms, and the single performance form of Tonggu Shuaba Dance is difficult to meet the contemporary aesthetic context and the aesthetic needs of the public, and the inheritance and development of Tonggu Shuaba Dance has produced a crisis. Teacher Qin Yinzhi of Zhou Qin Town noticed the problem of inheritance and development, and introduced the Buyi Tonggu Shuaba Dance into the kindergarten classroom, and choreographed the collective dance among primary and secondary school students, and investigated and sorted out the Tonggu Shuaba Dance A struggle and a strategy for the marginalization of national art. At the same time, the Zhouqin Town Government also supports and cultivates the Tonggu Shuaba Dance as the most characteristic local folk project, and promotes the Tonggu Shuaba Dance to the outside world, performing it in cultural activities such as the Buyi Minor's New Year and June 6, so that the Tonggu Shuaba Dance is more intuitive and concrete from text to life. Nowadays, the Tonggu Shuaba Dance is regarded as a reserved program in Zhouqin Town, and has become a cultural window with the national characteristics of Zhouqin Town.

From the origin to the present, from the history of the development of dance, a total of 4 stages, the Tonggu Shuaba Dance from the initial funeral dance gradually to agricultural work, and then developed into a variety of dance forms with special

aesthetic value, such as folk dance and mass dance, and now it has become the most characteristic Buyi dance culture in Zhouqin Town. The social environment and production mode of each period reflect the emotional expression of the Buyi people in different social periods, and any cultural form can not be separated from the existence and development of society, economy, isolation, and the Tonggu Shuaba Dance is no exception, the change of the system, and the change of people's thinking in each period will bring opportunities for collision and innovation to cultural development.

4.3 Characters of the Tonggu Shuaba Dance

Buyi dance is an art form that uses the human body as a tool, human body movement as a way of expression, and expresses people's inner instincts through the natural expression of people's subjective emotions. It uses lines, rhythms, gestures, etc. to form external forms, supplemented by music, clothing, scenes to express and reflect people's lives. Therefore, dance and life are mutually influencing. China's thousands of years of feudal society and isolated ideological form have led to some rigidity, conformism and self-restraint of the Buyi dance, which is far from the rhythm of spiritual life and cultural atmosphere of contemporary people. It suppressed the extensive social and mass nature of Buyi dance as a traditional culture. Many people think that Buyi dance is worthless in modern society. In modern life, China's Buyi dance has its own broad prospects, whether from its own aesthetic value, or the combination with modern life, and the soil for the development of other dance genres, and its development will also be diversified. The Buyi Tonggu Shuaba Dance has distinct national characteristics and can develop into modern society, during which it has undergone many reforms and innovations, making it have profound cultural value. Therefore, this paper explores the social value of the Tonggu Shuaba Dance in different historical periods, combines the national characteristics well with the strong sense of rhythm and zeitgeist of contemporary people, so as to obtain its social role in different

historical periods and realize the exploration of the causes of ethnic identity and localism. According to the history and changes of the Buyi Tonggu Shuaba Dance, the social role of the Tonggu Shuaba Dance can be studied from 3 periods:

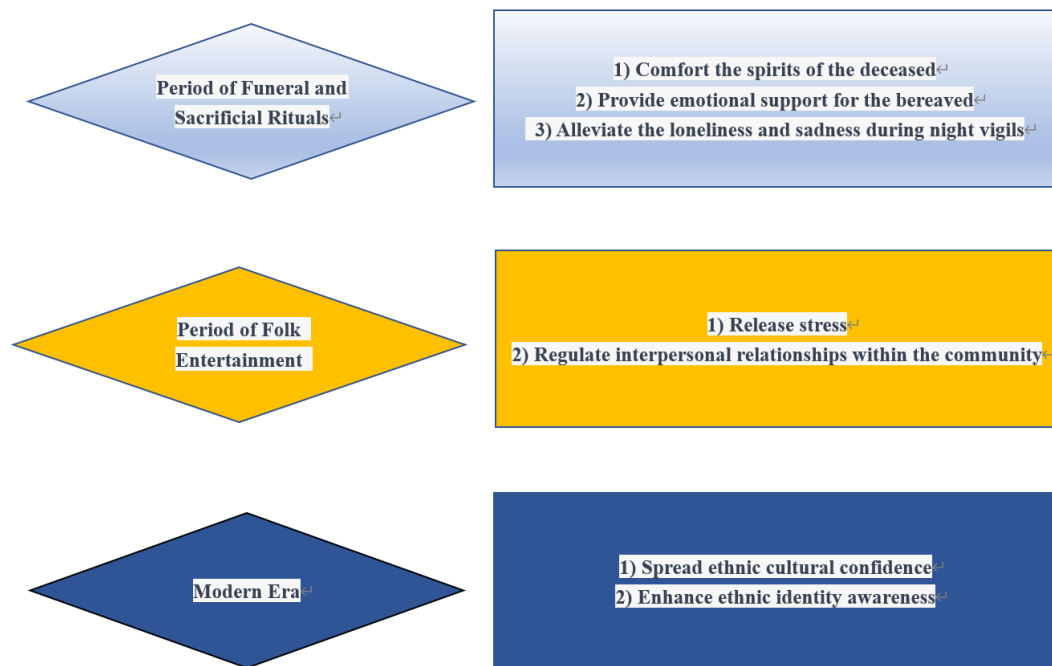


Table 2 The period of different social roles of the Tonggu Shuaba Dance
Source :Lingna Kang

4.3.1 Funeral and sacrificial period roles

In this fieldwork, according to the elderly Qin Xifang of Zhou Qin Town, the Tonggu Shuaba Dance is often performed in the funeral ceremony of the deceased elderly, and the old man needs to be 80 years old after death. In order to perform the Tonggu Shuaba Dance at the funeral. According to the Buyi customs, after the death of the old people of the Buyi people, they need to park at home for 6-7 days, and some even need to park for more than half a month They all gather at the bereaved home at night to keep vigil with the bereaved family. After gathering together, men, women and

children began to dance the "Tonggu Shuaba Dance" under the unified command of the Tonggu, which was performed every day from the afternoon until late at night. The performance of the Tonggu Shuaba Dance during this period has three meanings:

- 1) Surpassing the soul of the deceased, expressing deep condolences for the deceased
- 2) It is the emotional sustenance of the family of the deceased
- 3) Relieve the loneliness and sadness of the long night vigil

4.3.2 Characters of the folk entertainment period

After the "Cultural Revolution", in order to relieve physical and mental fatigue, various folk activities developed rapidly, and the Tonggu Shuaba Dance was an aesthetic entertainment activity that gathered natural, social and economic conditions, and people became the medium of communication between the people of Zhouqin Town and social groups. During this period, the performance of Tonggu Shuaba Dance was not only an expression of people's emotions, but also played a role in regulating the interpersonal relationship of the ethnic group.

4.3.3 Angular color during the modernization period

After entering the 21st century, with the rapid development of modern society, the traditional ecological environment on which the Buyi Tonggu Shuaba Dance in Zhouqin Town lives has changed, the diversification of economic development has broken the traditional agricultural living conditions, and the traditional living environment and self-sufficient lifestyle of the Buyi people have been subverted. Social lifestyles and values have changed in the process of modernization, there is an irreconcilable contradiction between modern life and traditional customs, with the change of social ecological environment and social changes caused by population flow have an impact on the development of Tonggu Shuaba Dance, people's entertainment

methods and entertainment time and space are increasingly rich, more people pursue new entertainment methods and ways, The cultural value of the traditional Buyi culture and the Tonggu Shuaba Dance has been ignored, and the Tonggu Shuaba Dance as the main entertainment method has also been reduced to a dispensable folk life Move. The enhancement of people's viability and economic ability, the survival reSource:s that once required close cooperation can be obtained through individual efforts, the improvement of viability is accompanied by the alienation of relationships between people, the coordination of interpersonal relations and ethnic identity of ethnic groups are marginalized in the face of modern culture, and the ethnic culture including the Tonggu Shuaba Dance in the Buyi culture of Zhouqin Town tends to disappear, followed by an urban culture with strong penetration and popularity. Urban culture relies on its advantages to infiltrate the traditional culture of remote and backward areas, so that the traditional cultural ecology of ethnic minorities in a weak position is facing the dissolution.

The government and people of Zhouqin Town realized that there was a crisis in the inheritance and development of the Tonggu Shuaba Dance, and introduced the Tonggu Shuaba Dance into the classrooms of local primary and secondary school students, so as to relieve the financial pressure at the same time, so as to save the dilemma faced by the Tonggu Shuaba Dance, so that children can inherit the cultural connotation of the Buyi ethnic group while strengthening their health. Cultivate children's sense of ethnic identity and pride, enhance their own cultural self-confidence, and lay the foundation for the ethnic cultural identity of local people.

4.4 Conclusion

From the perspective of studying the various historical stages and social roles of the Buyi Tonggu Shuaba Dance: The Tonggu Shuaba Dance and the Buyi culture are the basis for coexistence, and the traditional Tonggu Shuaba Dance, with the progress

of society, continues to evolve in historical development, from funeral activities accompanied by Tonggu to production and labor. The Tonggu Shuaba gradually transformed and developed the dance from the original labor sacrifice dance to a folk dance and mass dance form with special aesthetic value. It can be seen that the content and form of the Tonggu dance are closely related to people's lives. The entertainment function of the Tonggu Shuaba Dance plays the role of regulating the interpersonal relationship of ethnic groups at different times, is the medium of communication between ethnic groups, and now carries the medium of cultural transmission of the Buyi ethnic group in Zhouqin Town, the Tonggu Shuaba Dance is the national characteristic window of Zhouqin Town to promote local culture, and carries the role of the transmission of the traditional culture of the Buyi ethnic group internally, whether it is the form of expression or cultural connotation are becoming richer and richer. This gives it the natural function of constructing ethnic boundaries, establishing identity awareness, and enriching cultural life.

Chapter 5

From the perspective of localism, analyzing the performance structure and practice status of the Buyi Tonggu Shuaba Dance

In this chapter, researchers will analyze the dance structure from six aspects: props, costumes, rhythms, performance occasions, performance forms, and performance movements of the Buyi Tonggu Shuaba Dance, and study the difference between traditional Buyi Tonggu Shuaba Dance and modern Tonggu Shuaba Dance from a historical perspective through the information obtained from literature and field investigation. From the perspective of inheritance and development, the practice status of Tonggu Shuaba Dance in Zhouqin Town, Guizhou was analyzed.

5.1 Performance structure of the Tonggu Shuaba Dance

5.1.1 Artistic elements of the Tonggu Shuaba Dance

The Buyi are a people based on agricultural production, and many of the "natural gods" worshiped are closely related to production and life, and in ancient times, due to the limitations of scientific level, many natural phenomena could not be explained by people's cognition. Therefore, the ancestors thought that there was a mysterious supernatural force in the underworld that controlled the fate of nature and people. Worshipping the gods and demons of heaven and earth can give them protection. Therefore, entertaining the dead with "Naosang" during the mourning period has become an emotional sustenance and developed into the faith of the people. Residents of nearby villages gather in front of the mourner's house at dark, each holding a bamboo Shuaba, standing in two rows to tap the other's bamboo Shuaba, and a man with a wooden stick beats the Shuaba to the rhythm, thus creating an orderly and rhythmic atmosphere. In addition, in front of the coffin, people will hang multi-sided Tonggu, one for each of the two people, and match the bamboo Shuaba of dozens of people in front of them, forming a spectacular festive and harmonious scene. Although there are subtle differences in performances in some regions along with changes in the cultural ecological

environment, the form of presentation of its artistic elements as a direct expression carrier is very distinct.

5.1.2 Props for the Tonggu Shuaba Dance

The props of the Tonggu Shuaba Dance are one side of the Tonggu, one Guchui, one Gubian, and the Shuaba has two differences: "Da Shuaba " and "Xiao Shuaba ".

1) Tonggu

Among the Tonggu used by the Buyi people, the Tonggu are divided into "Gong Mu Gu". According to the current investigation, the folk method of distinguishing the "GongMu" of Tonggu can be distinguished from the appearance, ornamentation, and sound:

In terms of appearance, those with three convex edges on the waist of the Tonggu and a gossip pattern on the face are regarded as "Mugu", and those with a convex ridge on the waist and a flag pattern on the face are regarded as "Mugu".

In terms of ornamentation, the external pattern of the Tonggu is regarded as the "Gonggu" as the pattern of the male costume, and the external pattern is regarded as the "Mugu" as the pattern of the female costume.

In terms of sound, the sound of the Tonggu is considered as a "Gonggu" if it is low, and the sound is crisp as a "Mugu". (Ying,J.2006)

Tonggu are generally made of copper, and the diameter of the Gumian of the Buyi Tonggu is generally 48~52 cm, and the thickness is 28~30 cm, the weight of the Gu is generally 16~28 kg. A Gu body is divided into two sections of chest and foot, one of which has a protruding edge, a hole in the partial ear, and a solar pattern on the Gumian, that is, the center is radial, and it is surrounded by multi-layer concentric rings, composed of patterns of different widths and narrows, called "Yunquan". The main

Yunshi is decorated with "Youqiwen", and the other most common patterns are decorated with "Shan" shape and "Xin" shape patterns, foot compound line angular spinning, etc., the ornamentation, weight, height, circumference and other values of the Tonggu, as well as the number of nipple studs and patterns, are almost even, and the core of the Gu of each Tonggu has a radiant 12-ray sun map, and the Buyi people pair 12 The totem worship of the sun is closely related. The entire Gu head is divided into 12 layers of circles, and there are different decorations between each circle.

The Tonggu plays a very important role in the Tonggu Shuaba Dance as the rhythm and conductor during the performance, making it an essential component of the dance. The sound of the Tonggu of the Buyi ethnic group has extremely rich meanings, which is a cultural symbol of the Buyi people. The Tonggu is played with a double-stick technique, with the drummer using drumsticks to strike the drum center and a drum whip to hit the drum edge, waist, and foot while jumping and dancing along with the rhythm. Through the flexible playing of the drumbeat rhythm and the rotation of the drum center and edge sounds, different Tonggu melodies are formed with light, heavy, slow, and fast sounds, featuring the characteristics of primitive ethnic percussion music.

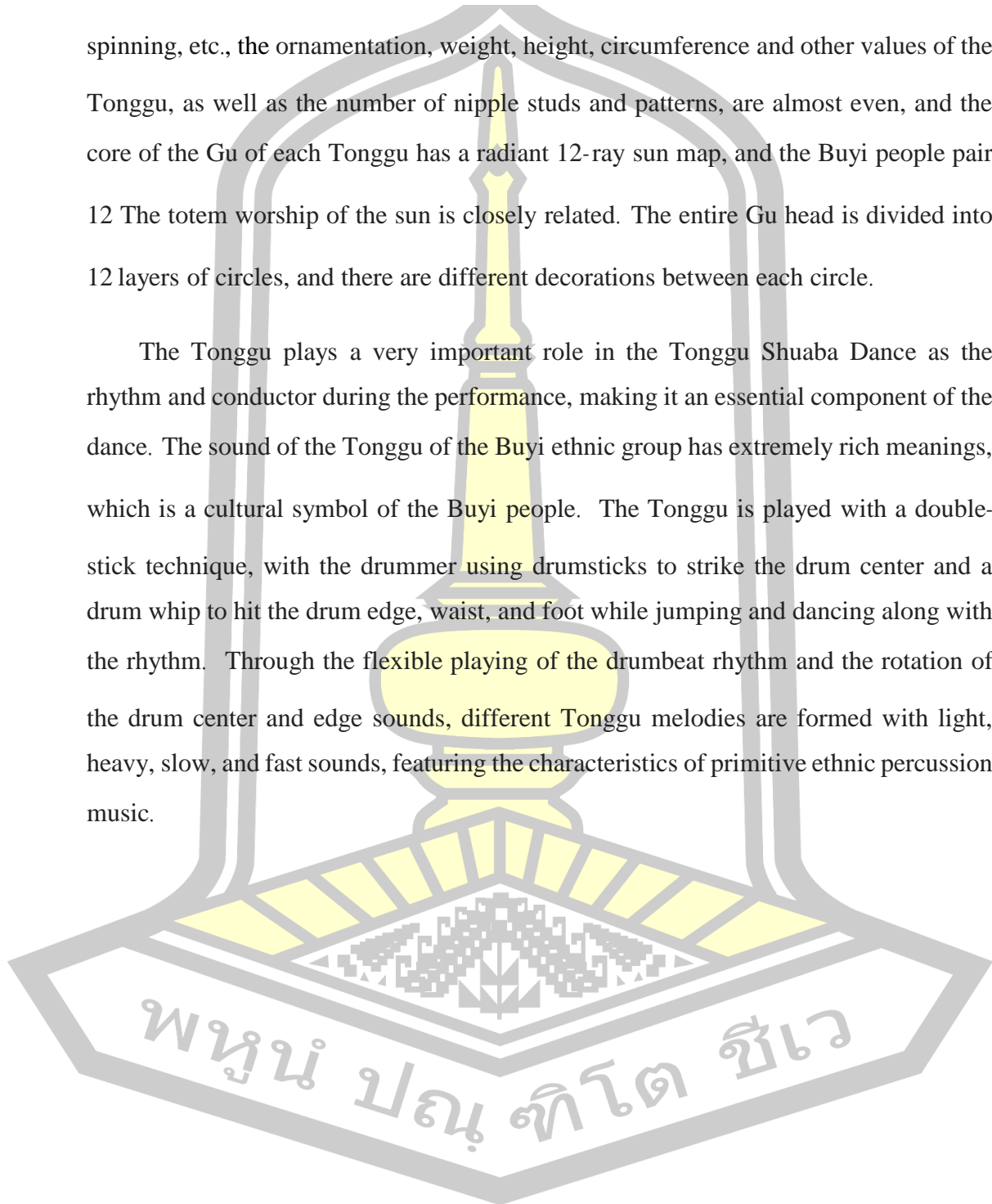




Figure 10 Buyi "Majiang Xing" Tonggu in Zhou Qin Town
Source: Lingna Kang, 2023



Figure 11 "Guchui" and "Gubian" of Buyi Tonggu Shuaba
Source: Lingna Kang, 2023

铜鼓敲击部位示意图

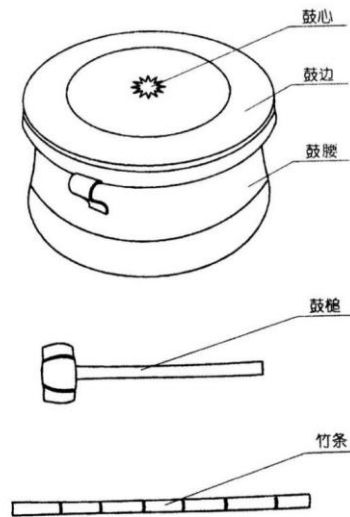


Figure 12 Diagram of the striking positions on the Tonggu
Source: "Buyi Tonggu Culture", 2023



Figure 13 The villagers played the Tonggu in Zhouqin Town
Source: Lingna Kang, 2023

2) "Shuaba "

"Shuaba ", Buyi language called "Jingjiubi", Buyi "Shuaba " is mainly divided into two types, which are distinguished by the difference of props. A kind of "Xiao Shuaba ", a kind of "Da Shuaba ".

The "Xiao Shuaba" is approximately 25-30 centimeters long, and is an item used for cleaning in daily life. It is a type of bamboo brush that is split into thin filaments and then tied into a bundle, resembling a "Xianzhou". In the dance, the Xiao Shuaba is used in pairs, with one held in each hand. The "Da Shuaba," is made from long-flowered bamboo poles and comes in two sizes: the ordinary one is 2 meters long, and the longest one reaches 4 meters. By tapping the bamboo poles and the ground, it produces sound that echoes the "Tonggu".



Figure 14 The props of Tonggu Shuaba Dance "Xiao Shuaba"

Figure credit: <http://www.baidu.com>, 2023



Figure 15 Tonggu Shuaba Dance "Da Shuaba"
Source: Lingna Kang, 2023



Figure 16 Villagers in Zhouqin Town hold a "Da Shuaba " for a group Figure
Figure courtesy of Deying Li, 2023

5.1.3 Costumes of the Tonggu Shuaba Dance

There are no special requirements for the dance costume of the Tonggu Shuaba, the same as the traditional Buyi daily wear, the color is mainly blue, white, black and cyan, young men wear placket shorts and trousers, and the elderly mostly wear placket short clothes or long shirts. Younger women wear tube skirts, while older women prefer pants with floral embroidery, and sometimes women wear headscarves on their heads.



Figure 17 Buyi women's clothing of Lajin village, Zhou Qin Town

Source: Lingna Kang, 2023



Figure 18 Buyi men's clothing of Lajin village, Zhou Qin Town
Source: Lingna Kang, 2023



Figure 19 Buyi women's headscarf of Lajin village, Zhou Qin Town
Source: Lingna Kang, 2023

5.1.4 Tonggu Shuaba Dance performance form

5.1.4.1 Tonggu Shuaba Dance in local county records

The introduction to the Buyi Tonggu Shuaba Dance is only found in the Fangzhi and local folk-dance collections, and in this type of integration, the local county records are the most important part. It is a historical work of narrative and information, with strong historical materials, both vertical and horizontal, and confirmed by various materials. Moreover, the scope is wide and the time is long, which is not something that can be replaced by general historical materials. The information recorded in all aspects of nature and society, history and current situation, while providing information for specialized government agencies and historical research institutions, also allows them to continue to export potential information flow to society as a tangible written information carrier, and complete a one, diversified and in-depth development with the development of social history. Since the development of the Buyi people, there has been a relatively complete system, and the Tonggu Shuaba Dance as its sub-system, which has been recorded in many county records. The fourth volume of the Qiannan Buyi and Miao Autonomous Prefecture recorded: "The Tonggu Shuaba Dance, popular in the area of Dushan and Libo, is the content of cultural and entertainment activities during the Spring Festival, Bayueba, and Qiyueban. During the performance, 10 or 20 men and women gather together, each holding a Shuaba, and performing different dance moves to the rhythm of Tonggu. The "Libo County Record" recorded: "The Buyi dances include Shuaba dance, Tonggu dance, dragon and lion dance, pine crane dance, mussel shell dance, etc. Among them, Shuaba dance and Tonggu dance have a unique ethnic style. These two dances are held only in funeral settings and are an entertainment event for the mourning of the deceased. The "Chronicle of Sandu Shui Autonomous County"

recorded: "Tonggu Shuaba Dances are prevalent in the area of Zhou Qin. Performed on auspicious days such as New Year's Eve, Bayueba, and July 2, or during funerals. Men and women are half in an even number, ranging from ten to twenty people, holding a five-foot bamboo pole, stepping on the rhythm of Tonggu, men and women hitting bamboo poles, Tonggu and bamboo striking sounds blend, 'Dong Dong Dong, Ding Dong Dong', harmonious sound, beautiful dancing, frequent changes, attracting the audience and loved by the masses. "The Collection of Chinese Ethnic and Folk Dances - Guizhou Province Qiannan Buyi and Miao Autonomous Prefecture Volume" recorded: "Buyi language "Jing Tangling", translated in Chinese as "Shuaba ", "Shuaba dance". Every Sanyuesan, Siyueba, Liuyueliu, Qiyueban, Spring Festival and other festivals, young men and women of the Buyi ethnic group will gather on the lawn of a certain village from neighboring villages several miles away with Shuaba, chasing the sonorous rhythm of Tonggu, hitting each other's Shuaba. The so-called Shuaba is composed of Da and Xiao Shuaba. The Da shuaba is a long bamboo pole about 2 meters long, which is used for square dancing; The Xiao Shuaba is a bamboo pole more than 0.5 meters long, and one end of it is broken into a broom-like shape for indoor and sitting and beating."

According to the above data, it can be concluded from the performance structure that the Tonggu Shuaba Dance is mainly divided into two categories, Libo County Tonggu Shuaba Dance and Zhouqin County Tonggu Shuaba Dance.

Libo County Tonggu Shuaba Dance

1) Props: Tonggu, Da Shuaba, Xiao Shuaba

2) Performance occasion and meaning: "Da Shuaba " is mainly performed during religious festivals, with a blessing nature, and the performance occasion is outdoor. "Xiao Shuaba " is performed at funeral events, mostly indoors.

3) Number of people: The number of men and women must not be less than 6, and the maximum number of men and women must be more than 20, and the number must be even. The number of performers of " Xiao Shuaba " is unlimited and the number of people is even.

Zhou Qinzhen Tonggu Shuaba Dance

- 1) Props: Tonggu, Da shuaba s
- 2) Performance occasions: festivals, funerals
- 3) Number of people: 10-20 people

According to the above data, it can be seen that the Tonggu Shuaba Dance in Libo County and Zhouqin Town are different in props and performance occasions, Libo County "Shuaba " road has two kinds, the meaning of the performance of the two is different, and there is only one kind of "Shuaba " prop in Zhouqin Town. This conclusion is the same as the description of Qin Xifang in the fieldwork interview of the researcher, from which it can be concluded that the meaning and form of the performance of the Tonggu Shuaba Dance are different in each region.

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Figure 20 Teacher Qin Xifang discusses the Tonggu Shuaba Dance
Source: Guodong Kang, 2023



Figure 21 Teachers Qin Xifang and Li Deying talk about the Tonggu Shuaba Dance
Source: Guodong Kang, 2023

5.1.4.2 Tonggu Shuaba Dance in fieldwork

Tonggu Shuaba Dance: The performance is composed of Tonggu player and Shuaba dancer, one Tonggu player, The Shuaba dancer can range from a few individuals to several hundred individuals, with no gender restrictions. According to the dictation of Li Deying in Zhou Qinzhen, there is also a fixed number of people in the Tonggu Shuaba Dance, with 8 performers and 1 person hitting the Tonggu. Before the performance begins, the Guer are tied with a rope, the Tonggu is suspended in the center of the bracket, and the Gubang and Guer must be "Guahong" (large flowers made of red cloth to indicate auspicious). The Tonggu player strikes the Tonggu with a Guchui in his right hand and the Tonggu waist with a Gubian in his left hand. Shuaba dancers stand opposite each other with bamboo poles in their hands, hitting each other or hitting the ground with bamboo poles to the rhythm of the Tonggus. The parts where the bamboo poles hit each other include the upper, middle and lower parts of the bamboo pole. When the Tonggu player hits the Gumian, the Shuaba dancer must hit the ground with a bamboo pole, and when the Tonggu player hits the waist of the Gu, the Shuaba dancer hits the bamboo poles against each other. In general, the priority of the Tonggu Shuaba Dance is directed by the Tonggu player.

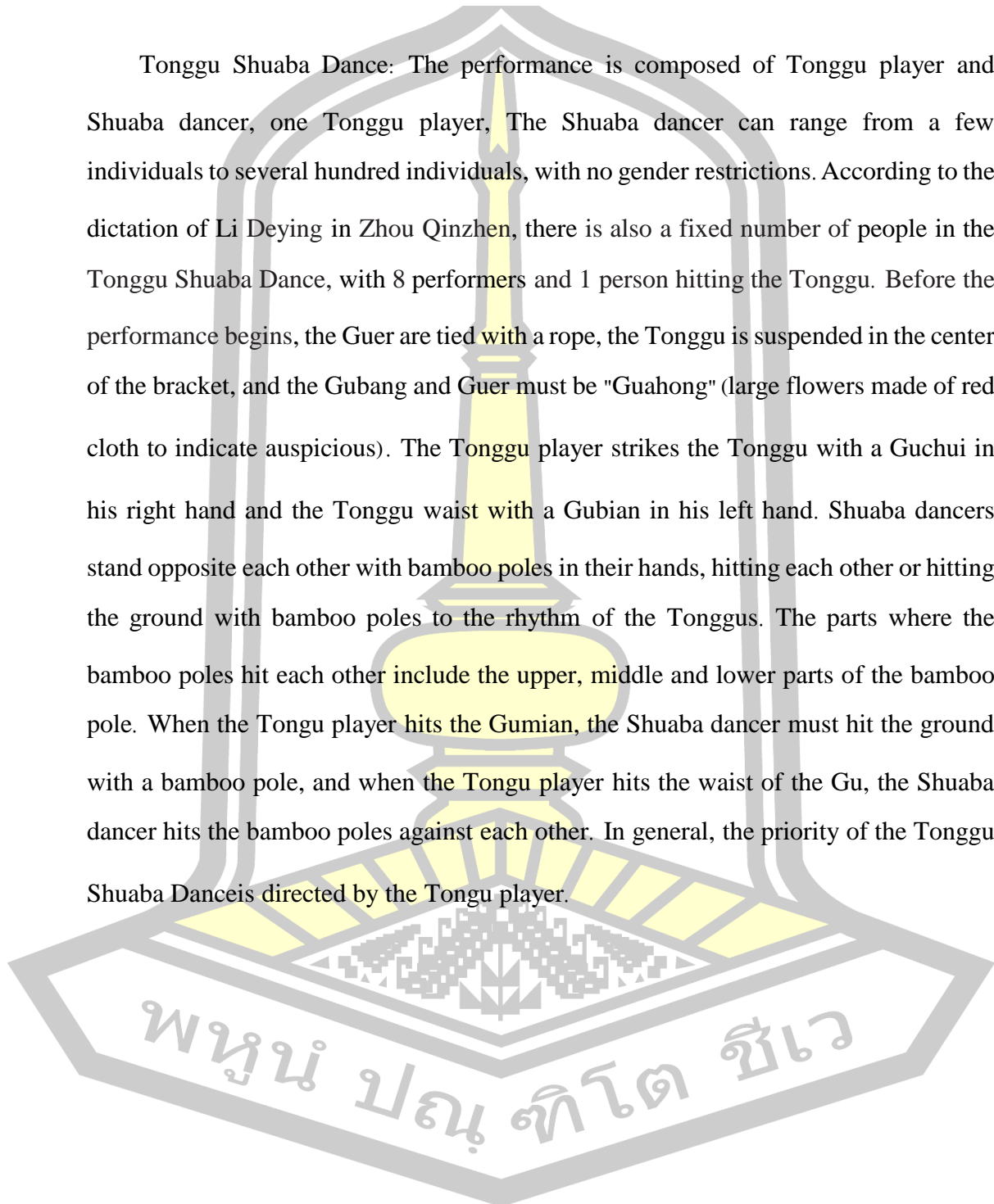




Figure 22 Villagers in Zhouqin Town performing the "Tonggu Shuaba Dance"

Source: Lingna Kang, 2023



Figure 23 Movement of playing Tonggu Shuaba

Source: Lingna Kang, 2023



Figure 24 Movement of Tonggu Shuaba Dance players
Source: Lingna Kang, 2023

In the study of Tonggu Shuaba Dance, researchers have found that in the process of historical development, the performance form of Tonggu Shuaba Dance is slightly different, which can be roughly divided into two categories: traditional Tonggu Shuaba Dance, modern Tonggu Shuaba Dance

1) Traditional Tonggu Shuaba Dance:

According to (Xie C. & Zhao L., 2015) Buyi Tonggu Shuaba Dance, Lajin Village, Zhou Qin Town, Guizhou Province, Sanyuan village survey: "when the first Tonggu Shuaba Danced, a large wooden board was placed on the ground, and the bamboo pole was hit on the board, and the sound was even louder. Tonggu have two-sided, four-sided, eight-sided and must be one-to-one pairs. That is, the GongTonggu and the MuTonggu, the GongTonggu and the MuTonggu are used in pairs, and there will be DaPigu and Luogu to cooperate.

2) Modern Tonggu Shuaba Dance: In the traditional performance form of Tonggu Shuaba Dance, "Xiao Shuaba " and "Guohe" performance are added, which is the product of modernization evolved from Zhouqin Town with social development and living environment.

"Xiao Shuaba " dance: The same but different meaning as the Xiao Shuaba props in Libo County, local teachers in Zhouqin Town use the unique Xiao Shuaba props of the Buyi ethnic group to bring the Buyi dance into the classroom, cultivate children's upper and lower limb coordination and cooperation ability through the Shuaba dance, so that children can spread Buyi culture while strengthening their health, and cultivate children's sense of ethnic identity from an early age. The Xiao Shuaba has been choreographed and processed by teachers in Zhouqin Town, and is often performed together with the Da Shuaba dance in folk festivals, adding color to the festival in Zhouqin Town. Due to the short props and easy to use, so the action is colorful, the amplitude of action is large and flexible, the performance form is rich, the performance group is mainly Zhou Qin Town children, the performance is held in both hands with Shuabaes, with the Gu beating, with ornamental, interesting and fitness.



Figure 25 Tonggu Shuaba Dance "Xiao Shuaba" in Zhou Qin Town

Source:Deying Li, 2023

"Guohe" performance: "Guohe" is one of the Zhugan dances, also known as "Tiaozhugan", is a dance of ethnic minorities, and now the Yao, Zhuang, Wa, Miao, Li, and Pi ethnic groups all have Tiaozhugan.

The form of Zhugan dance is: the pole holder in a squatting posture will hold a long bamboo pole in each hand at the end of the bamboo pole, the bamboo pole and the bamboo pole bump and hit the ground to make a rhythmic, regular collision sound, dancers in pairs, dancers to the moment when the bamboo pole merges, not only to be agile in advance and backward jumping, but also do all kinds of beautiful movements in a dashing and natural way. The occasion was very bold and free, and the atmosphere was warm.

If the dancers are unskilled or bold, they will be caught in the feet of the bamboo pole, and the bearers will use the bamboo pen to lift the person who has arrived and fall out, and laugh in a group. On the contrary, the guys who are good at dancing bamboo poles often win the favor of girls because of their dexterity and adaptability.

Zhugan dance requires team spirit, and many people work together to play a good level and dance beautifully. Participants are required to have a certain rhythm training and a grasp of body coordination and balance. There is a strong entertainment, and fitness.



Figure 26 Researchers participate in the "Guohe" performance

Source: Lingna Kang, 2023

5.1.5 Rhythm type

The rhythm of the Tonggu Shuaba Dance is mainly composed of the rhythm of the Tonggu and the rhythm of the Shuaba, and the performance of the Tonggu Shuaba Dance generally adopts on Single-Tonggu striking method, that is, one person hits a Tonggu, which has higher requirements for the player's performance technique, requires the cooperation of the Tonggu player's heart, mouth and hands, and the movements should be coordinated and coherent, and the rhythm is clear. According to

rhythm. Today, Tonggu playing style of Zhou Qin Town has gone from 36 beats to only 12 beats, and the analysis of this rhythmic manuscript provides a basis for performers. 0 means tapping the ground, T means tapping the upper end of the Shuaba , □ means tapping the lower end of the Shuaba , and + is hitting each other's Shuaba. These rhythms correspond to different meanings, with their specific musical language, some welcoming guests, some celebrating festivals, some funeral sacrifices, each rhythm is different.

All in all, the rhythm type of the Buyi Tonggu Shuaba Dance is mainly two-beat, interspersed with some three-beat for the transition between rhythms.

5.1.6 Movement performance and rhythm of the Tonggu Shuaba Dance

The rhythmic characteristics of the Tonggu Shuaba Dance are softness, toughness, and crispness. The movements are monotonous and primitive with minimal leg movements, but the overall rhythm runs through the entire dance. When striking the bamboo poles, the hands are clear and crisp, with smooth and flexible movements. When changing formations, the legs step out with a stable and powerful rhythm in time with the Tonggu's downbeat. When two people strike each other, they coordinate their knee "trembling" movements when squatting down and standing up, while maintaining a natural posture throughout the dance. The regular tremors of the knees drive the upper body to sway back and forth, with a combination of soft and tough movements, a fast and strong rhythm, and natural and harmonious coordination between hands and feet. The dance showcases the qualities of being unpretentious, straightforward, and pure.

In the document "Integration of Chinese Ethnic and Folk Dances" (Qiannan Buyi and Miao Autonomous Prefecture Volume, 1991), the article analyzes the props and dance movements of the Tonggu Shuaba Dance.

The Shuaba of the Tonggu Shuaba Dance has three ways to hold it. First, holding the rod at the waist cross; Second, holding the rod obliquely: the body is upright; Third: holding the rod horizontally.

The bamboo pole in the hand is tilted by 45 degrees, feet facing out, hands bent, right hand up, facing above

道具的执法



图 一

1. 叉腰持竿 脚“小八字”。左手叉腰，右臂屈肘于体右，手握住竹竿中部，竹竿垂直于地面。体正（见图一）

Hold the bar by waist, feet outward, left hand waist, right arm bent to the right side of the body, bamboo pole perpendicular to the ground.



图 二

2. 斜持竿 脚“小八字”。双臂屈肘右手在上，左手在下，斜持竹竿中部于胸前，体正（见图二）。

The bamboo pole in the hand is tilted by 45 degrees, feet facing out, hands bent, right hand up, facing above.

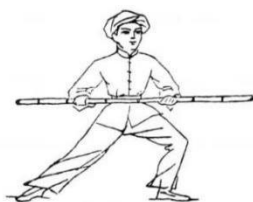


图 三

3. 横握竿 脚“八字步”或“弓箭步”。双臂屈肘横握竹竿中部于胸前，右手掌心向下，左手掌心向上。体正（见图三）。

Hold the bamboo pole horizontally, feet out or one before and one behind, palms of both hands down.

Table 3 Holding Technique of Tonggu Shuaba Dance “Da Shuaba”

Source: “Integration of Chinese Ethnic and Folk Dances” (Qiannan Buyi and Miao

Autonomous Prefecture Volume), 2023

There are five types of movements and strokes of the Tonggu Shuaba Dance: JiDiKaiHua, ShiZiHuaGan, HuDaHuaGan, HengGanDaQiao, GongBuJiGan



Figure 28 Movements of dance Source: "Integration of Chinese Ethnic and Folk Dances" (Qiannan Buyi and Miao Autonomous Prefecture Volume), 2023

In general, the dance style of the Tonggu Shuaba Dance is bold and unrestrained, cheerful and neat, and each dance movement is closely related to the production mode and living customs of the nation, the movement retains the culture left by historical inheritance. The bamboo poles in the dance represent the tools of production, and hitting the ground left and right to represent sowing seeds and ploughing labor, depicting the joy of people's harvest.

5.2 Current practice of the Buyi Tonggu Shuaba Dance under ethnic cultural identity

5.2.1 Tonggu Shuaba Dance under the ethnic cultural identity

"Identity" is a description of a sense of belonging to the heart. This sense of belonging implies the value, background, and perception of the ethnic group, which is people's "confirmation" of their own identity, and answers and solves the question of "who am I". From a sociological point of view, identity is a psychological construction

and psychological practice of an individual's identity in a specific group, and it is a process in which the social role and social identity in a certain social relationship network are subject to specific values and identity rules in the social structure, and at the same time play a self-active role. Correspondingly, cultural identity is the consensus and recognition of human tendencies towards culture. This consensus and recognition is the sublimation of human cognition of nature, and the formation of thinking principles and value orientations that govern human behavior.

Ethnic cultural identity is a group of people with the same social characteristics to recognize the community culture according to social characteristics, and then obtain the identity of the group to which they belong, which is people's innate cognition and needs. Identity is the affirmation of the relationship between individual members of an ethnic group and the group, the use of certain cultural symbols, the upholding of the same cultural ideas, the worship of common thinking patterns, and the observance of common norms of behavior. The pursuit of interests through recognition leaves no choice and the structure has long been given.

Any group has a "sense of identity" relative to its own ethnic group and a "sense of demarcation" relative to foreign races on such basis, , has the intention and emotion to actively participate in its own national affairs, and has the impulse and demand to unconditionally safeguard the interests and dignity of the nation. Without the tension and guidance of cultural identity, the social nature of ethnic members will be empty and confused. It can be seen that the concept of "ethnic cultural identity" can be defined as the process of recognition, recognition, and approval of the culture of national members, thereby generating a sense of belonging, and then gaining national cultural consciousness. As a specific expression of the collection of national natural cultural identity and national aesthetic cultural identity, the Tonggu Shuaba Dance has retained many concrete "identity objects" in the long-term development process, which further

proves the inseparable relationship between the Tonggu Shuaba Dance and national cultural identity.

5.2.2 Current status of Tonggu Shuaba Dance

The Buyi Tonggu Shuaba Dance has moved from tradition to modernity in Zhouqin Town, and with the birth of a new meaning, people's examination of this dance has also taken on a dialectical color. Some scholars believe that traditional culture has been redeveloped into an effective resource: to serve modernization. At this time, folk activities are far from what they used to be, and the act of blindly catering to the market and abandoning local cultural connotations is worth pondering, which makes it impossible for people to correctly perceive the profound cultural heritage contained in the national dance itself. The symbolic meaning of the Tonggu, the sacrificial significance of the Tonggu Shuaba Dance and the imitation significance of the rhythm of the Tonggu Shuaba Dance for people's labor are all hidden behind the scenes, and the concept and symbolic meaning of the Tonggu Shuaba Dance to sacrifice ancestors are gradually faded. In the context of modern culture, the Buyi Tonggu Shuaba Dance must be influenced again by the modern iconic culture of the Buyi people.

5.2.3 Advantages of Tonggu Shuaba Dance practice

1) The 'living space' of Tonggu Shuaba Dance is stable

The Buyi people in Zhouqin County have a long history and culture, and their living area is stable and will not change at will; The fertile living environment of the land provides a favorable "growth" space for the development of folk dance. Under the influence of religious beliefs and ethnic customs, there are specific constraints and procedures for singing songs on any occasion and dancing on festivals, which cannot be changed at will. The Buyi have followed the "rules" of this procedure for generations, and thus influenced the dance style characteristics of the Buyi community in the region. Folk dance is an important part of religious beliefs and folk customs, and an important link in completing religious beliefs and folk customs activities, and the relationship

between the two is inseparable; Religious beliefs and folk customs and culture continue to "take root and germinate", ensuring the "flourishing" of folk dances, the former providing a stable living space for the latter.

2) Participation within the ethnic group of Buyi

Folk dance has a mass characters, and the masses are its main participants and owners. Only when the same culture is recognized in the group will they actively participate, and the enthusiasm of the masses comes from the need for culture. The same is true of folk dances, and the song and dance performances held during the Spring Festival in villages in some areas are lively and "extraordinary", which is closely related to the active participation of the masses. Those who walk through the villages are lively and noisy. In this process, the masses are both participants and spectators, forming a psychology of communication and competition, no one is willing to lag behind, and there is an urgent need to improve, thus promoting the development of folk dance traditional culture.

3) The circulation of information

The development of folk dance is accompanied by the progress of society, and if it is closed to itself, it will only stagnate. Therefore, we must jump out of the "encirclement" circle, through communication, exchange, and "collision" with the outside world to produce new dance cultural phenomena, make common progress to adapt to social development, and make folk dance produce new vitality on the original basis. The most important social function of folk dance is to entertain people, and there are many ways to entertain people today, and the integration of film and television networks has led to folk dance in some places entering a stagnant state. Nevertheless, it does not affect the development of folk dance in Zhouqin County, but the benefits outweigh the disadvantages. These "modern" tools are used to "preserve" traditional folk dances. Through these tools, some "foreign" elements have been borrowed, so that the

dance movements have also undergone some changes, and on the basis of this change, there is no blind "acceptance", but through the process of "screening" and "adaptation".

4) Economic development has promoted the development of dance

There is no static culture anywhere, the development of culture is changed with the development of the local economy, the development of the economy has led to the continuous improvement of living standards, people's demand has increased, and the demand for spiritual culture has also increased, so the folk dance culture has also changed. Zhouqin County's convenient transportation and rapid economic development have led to a series of lifestyle changes, so that the "characteristics" of the Tonggu Shuaba Dance have also changed. On the one hand, the "primariness" of folk dance is weakened, and the ornamental nature is enhanced, which is conducive to the spread of culture; For example, in the process of performance, some take out their mobile phones to shoot, often read them when they go out to work, or upload them to the Internet for dissemination, and some will burn them into CDs for sale. On the other hand, adhere to the national nature, "process" the foundation of the adherence to the group dance culture, disassemble the original traditional dance vocabulary, choreograph and add modern music from a new combination, and be adapted and accepted by the group to achieve self-expression and display desire.

5.2.4 Problems with the practice of Tonggu Shuaba Dance

1) The foundation of the ethnic identity of Tonggu Shaba dance is getting weak

After this field work about Tonggu Shaba dance, it was found that the local young people and children do not know much about the cultural history of the Buyi people, and even most of them do not know the Buyi language, and most of the people who learn and perform the Tonggu Shuaba Dance are middle-aged or elderly. They are ordinary people, who spontaneously organize together to study, excavate and sort out the rhythms of Tonggu and the dance of Tonggu that are about to disappear, and they retain their love for this land of Buyi, hoping to do their best to inherit the culture left

by their ancestors. Zhou Qinzhen introduced the Tonggu Shuaba Dance to the campus, and also performed the Tonggu Shuaba Dance on various occasions to enhance the feelings and ethnic identity of the villagers. Primary and secondary school students in Zhouqin Town perform according to the Gu rhythm and Tonggu Shuaba Dance taught by the school, but no student knows the inner meaning of the Tonggu Shuaba Dance and the symbolic meaning of the rhythm. On the contrary, in order to adapt to the learning needs of students, the traditional rhythm of the Tonggu Shuaba Dance has been greatly adjusted. In addition, in folk performances, some of the complex Tonggu Shuabaes dance rhythm are rarely used and slowly disappear.

2) The development of Tonggu Shuaba dance relying on government power and lacking the motivation to take the initiative to inherit

The dance of the Buyi people is not only a valuable cultural resource, but also an important economic resource, in the current market economy environment, when the natural inheritance mode is difficult, the inheritance and dissemination of the Buyi dance needs to be in line with the market Find new inner motivation. In the study of the Tonggu Shuaba Dance, it was found that its transmission did not create enough economic value. The degree of industrialization is low, relying on the operation of the government, so that it does not have the driving force to move forward. At present, government funds can only be distributed to the level of national intangible cultural heritage inheritors, and the Tonggu Shuaba Dance cannot be supported by funds, and it is difficult for the inheritors to maintain their livelihood and carry out inheritance activities, which makes the inheritance and dissemination of the Tonggu Shuaba Dance particularly passive.

The government's consideration of introducing Tonggu dancing into schools to ease financial pressures while laying the foundation for local people's cultural identity from an early age is certainly commendable. However, in the process of introducing the education system, modern education and the learning of some traditional skills

conflicted, so that the Tonggu Shuaba Dance had to face an embarrassing situation. The gradual fading of traditional skills not only confirms that the original culture of the Buyi people is challenged by the process of modernization, but also greatly affects the existence and development of Buyi dance in some aspects, today, modern education in Buyi areas is basically popularized, nine-year compulsory education is fully launched, more new generations of Buyi people come to the classroom to learn textbook knowledge, and there is no education in the curriculum with their own national characteristics, children are gradually sinicized, in addition, more and more people hope to jump out of the mountain village and walk through learning knowledge Realizing the ideal in economically developed areas and lacking ethnic cultural self-confidence will greatly affect the modern inheritance of Buyi dance, and deepen the absolute difficulty of cultural identity construction.

3) The destruction of cultural meaning brought about by the process of transmission

We must acknowledge the important role of personalized interpretation in dance performance, which not only makes the dance more complete and infectious, but also sublimates higher emotions. And in an era of rapid development, second creation may well be the best way to preserve traditional art forms. However, the meaning and characteristics of the Tonggu Shuaba Dance have changed seriously due to the change of time. If it can no longer be displayed in accordance with strict regulations in the spatial perspective, it fundamentally destroys its cultural meaning. When Zhouqin County was developing tourism, the content form and connotation of the Tonggu Shuaba Dance changed, which should trigger people's deep thinking and attention. However, with the improvement of rural conditions, new buildings have sprung up in Xiaozhai, and the change of living environment has indirectly led to the loss of the original good mass base for the modernization of Buyi dance, and people are not as free to go from house to house to dance and sing as before, and the modern residential environment has formed obstacles between ethnic groups. It downplays the ethnic

flavor of the Buyi region and has a profound impact on the Buyi dance, which is mainly collective.

There is also an irreconcilable contradiction between secondary space, that is, modern life and folk customs. "Sanyuesan" , " Bayuepen" , " liuyueliu" , "Qiyueban"(Chinese lunar calendar), etc., hold a variety of folk activities, and the Buyi people either sacrifice and pray for blessings, sing and dance, or hold labor during the festival The birth ceremony shows the unique ethnic atmosphere of local life. The traditional festivals and customs of the Buyi people are a solid and lasting form and carrier for preserving and promoting national dances. Festival customs are an important part of the life of the Buyi people, and people innovate dance art forms in festival activities and can preserve the art forms formed in history, which are of great significance to the modern inheritance of Buyi dance. However, with the economic development of Zhouqin Town, the original lifestyle of the Buyi people is no longer what it used to be, people no longer rely on dance and singing and other single forms of entertainment and celebration, TV, film, Internet, street dance and other modern media entertainment has changed the original situation. People usually prefer to watch TV movies or surf the Internet in their leisure time, but those traditional and popular ethnic customs have withdrawn from everyone's entertainment vision. In addition, many Buyi young people now go out to work in other provinces and cities to earn money for economic reasons, and few young people stay in villages to learn ethnic dances. The invasion of the Buyi folk customs by the way and rhythm of modern life has changed the lifestyle of the new generation of the Buyi people, further reduced the reality of the Buyi dance, and reduced the status of folk activities among the new generation of local people, which eventually caused the social dilemma of the modernization and inheritance of the Buyi dance.

5.3 Conclusion

With the change of the traditional cultural of Buyi, the Tonggu Shuaba Dance has undergone tremendous changes, and many original appearances can only be glimpsed in some county records and legends. The change in the development of the dance is positive, so that it will not be eliminated by the times. The march of national dance to modern dance is an inevitability, the result of continuous innovation of national culture, and an important crystallization formed by colliding with other cultures in the development, and it is also the expansion ability of the national body culture and the ability to reflect on its own culture. However, the Tonggu Shuaba Dance is still in the early stage of development, and in the first thirty years after the founding of New China, it has not been supported by the general environment, and it was not until the inspiration of the reform and opening up policy that there was a foundation for development. However, with the acceleration of globalization and the development of urbanization in China, people's living conditions and standards have improved and changed. As a result, the inheritance and development of the Tonggu Shuaba Dance in Zhouqin Town encountered a bottleneck, and in the cultivation of national culture education, Zhouqin Town had omissions in the dissemination of its own traditional culture, the foundation of ethnic cultural identity was weak, people did not understand the excellent national cultural genes inherited in the traditional dance of the Buyi ethnic group and the national spiritual power contained in it, did not pursue the deeper cultural meaning of the Tonggu Shuaba Dance, and lacked self-confidence and recognition of national culture. Once the impact of the cultural ecological environment increases, it will make the core of the dance disintegrate. How to better inherit and develop the Tonggu Shuaba Dance in contemporary society is worth considering.

Chapter 6

Conclusion, Discussion and Suggestions

6.1 Conclusion

This paper focuses on such aspects, Buyi Tonggu Shuaba Dance: Localism in the Context of Ethnic Minority Identity in China. Starting from the history and development of the Buyi Tonggu Shuaba Dance, this study analyzes the performance structure and practice status of the Tonggu Shuaba Dance.

Through literature review and field work, the researcher gain the following two research objectives:

6.1.1 History and role of the Buyi Tonggu Shuaba Dance

From the perspective of historical process, the Tonggu Shuaba Dance has mainly gone through four stages: 1. Pre-1950 2, mid-20th century 3, 1960- 1990s 4, 20th century 90s - present.

The development and evolution of Guizhou Buyi Tonggu Shuaba Dance from the initial funeral sacrificial dance to the production of labor dance and gradually into folk characteristic dance, the Tonggu Shuaba Dance sacrificial function has gradually disappeared, has now become a unique aesthetic value of artistic dance in the daily cultural and entertainment activities of Zhouqin Town.

From the perspective of the social function of the Tonggu Shuaba Dance, the Tonggu Shuaba Dance can be roughly divided into three periods, and the role of the Tonggu Shuaba Dance in the society is different in different periods:

1) Funeral and sacrifice period: Point to a way to heaven for the dead - emotional sustenance of the deceased's family - to relieve the loneliness of the long night vigil

2) Folk entertainment period: the medium of ethnic communication - the function of regulating interpersonal relationships

3) Modernization period: spreading national cultural self-confidence - cultivating the function of ethnic cultural identity

The historical development of the Tonggu Shuaba Dance reflects the lifestyle and social environment of the Buyi people, and represents the emotional expression of people in different social periods. Under the change of social environment, people's thinking changes in each period will bring opportunities for collision and innovation to culture. With the changes of history, the Tonggu Shuaba Dance has gradually exceeded the scope of traditional use, and is no longer limited to a single funeral time and space to become a folk entertainment dance in daily life. The changes in each period are gradually produced under the constant restraint of society.

6.1.2 Performance structure and practice status of Tonggu Shuaba Dance

According to the performance structure, the Tonggu Shuaba Dance can be divided into traditional Tonggu Shuaba Dance and modern Tonggu Shuaba Dance. The difference between the two is mainly in the props and performance form:

1) No longer use of wooden boards: The traditional Tonggu Shuaba needs to hit the wooden board with the bamboo pole during the dance performance, but now the bamboo pole directly hits the ground.

2) The number of Tonggu changed: In traditional performances, the number of Tonggu is an even number, and now it becomes just one.

3) Change of playing style: The traditional Tonggu Shuaba Dance uses the Tonggu ensemble method, and now it is changed to the single playing method.

4) The form of performance is from single to diversified: "Xiao Shuaba " and interesting "Guohe" performance are added.

Culture always changing with the time, the development of culture is changed with the development of the local economy, the development of the economy has led to the continuous improvement of living standards, people's demand has increased, and the demand for spiritual culture has also increased, so the folk dance culture has also changed. Zhouqin County's convenient transportation and rapid economic development have led to a series of lifestyle changes, which has also changed the performance structure of the Tonggu Shuaba Dance.

The current status of the practice of Tonggu Shuaba Dance

Tonggu Shuaba Dance is a multi-functional comprehensive culture with national characteristics, it has a long history is a unique cultural window of Zhouqin Town, now Zhouqin Town convenient transportation, information circulation is conducive to the development and dissemination of Tonggu Shuaba Dance. However, due to the negligence of Zhou Qin Town on the spread of Buyi culture, many people began to gradually sinicize from the stage of educational enlightenment, and the foundation of ethnic cultural identity was poor. In addition, in the process of external communication, in order to cater to the aesthetics of the audience, it has caused damage to the cultural meaning of the Tonggu Shuaba Dance.

6.2 Discussion

As the most vivid part of the cultural heritage of China's ethnic minorities, in the development and inheritance of more than a thousand years, both for the performers and the participants watching from the sidelines, the Tonggu Shuaba Dance can truly understand the national spirit and cultural heritage of the Buyi people, and also reflect the kinetic energy of the Buyi culture in inheritance, compatibility and originality.

The emergence and development of the Tonggu Shuaba Dance has formed the unique cultural symbols and cultural elements of the Buyi people, which to a certain extent reflects the historical culture, social life, ideological feelings and spiritual outlook of the Buyi people, and is an important cultural complex and cultural mark.

1) The origin of the Tonggu Shuaba Dance, mainly from the Buyi folklore, after the death of the Buyi old man, to order a coffin, knock on the stick to send the old man to the sky, and later evolved into tapping bamboo poles, Shuaba s, and gradually formed the Tonggu Shuaba Dance. This legend is fully recorded in the "Collection of Chinese Ethnic and Folk Dances: Guizhou Province Qiannan Buyi and Miao Autonomous Prefecture Volume"

2) The history and development of the dance is divided into four stages: 1. Before 1950, 2, and 3 1960-1990s 4, 20th century 90s - present. In line with the content interpretation of Xie Chuanhong and Zhao Ling's 2015 publication of "Research on the Cultural Ecology of the Inheritance of the Tonggu Shuaba Dance of the Buyi Ethnic Group in Zhouqin Town, Sandu County" , Guizhou Buyi Ethnic Group With the continuous evolution of social progress in historical development, the content and form of Tonggu dance are closely related to people's lives.

3) From the perspective of performance structure, there are different differences in the form of performance and the use of props in different historical stages, which is in line with Xie Chuanhong, Zhao Ling's 2015 "Buyi Tonggu Shuaba Dance-Investigation of Village, Sanyuan Village, Zhouqin Town, Guizhou Province", and the performance form of the Tonggu Shuaba Dance has changed In fact, it is the process of the Buyi people's cognitive change of the Tonggu Shuaba Dance and the adaptation of dance to social development.

In the study of the Buyi Tonggu Shuaba Dance, the researcher also found that from traditional to modern, the transformation of the Tonggu Shuaba Dance, in addition to the changes in props and playing methods, the Tonggu Shuaba Dance has unique survival and creativity in the long historical development. With the changes in the external environment, new cultural awareness and aesthetic elements are constantly absorbed. The performance form of modern Tonggu Shuaba Dance has added "Guohe" and "Xiao Shuaba " performance, which makes the Tonggu Shuaba Dance interesting, enhances the sense of ornamentation and participation, and cultivates the sense of ethnic identity of Buyi children from an early age through the "Xiao Shuaba " dance.

6.3 Suggestions

Tonggu Shuaba Dance is a dance that integrates a variety of arts and cultures, any cultural form can not be separated from society, economy and isolated existence and development, how to more effectively maintain the original form and subject characteristics of their own national culture is a question worth pondering for all of us.

Therefore, the researchers recommend the following:

6.3.1 Recommendations of Implementation

The Gu scores and dance movements of the Tonggu Shuaba Dance should continue to be excavated and sorted, and the nature and structure of the existing dance movements should be analyzed in depth.

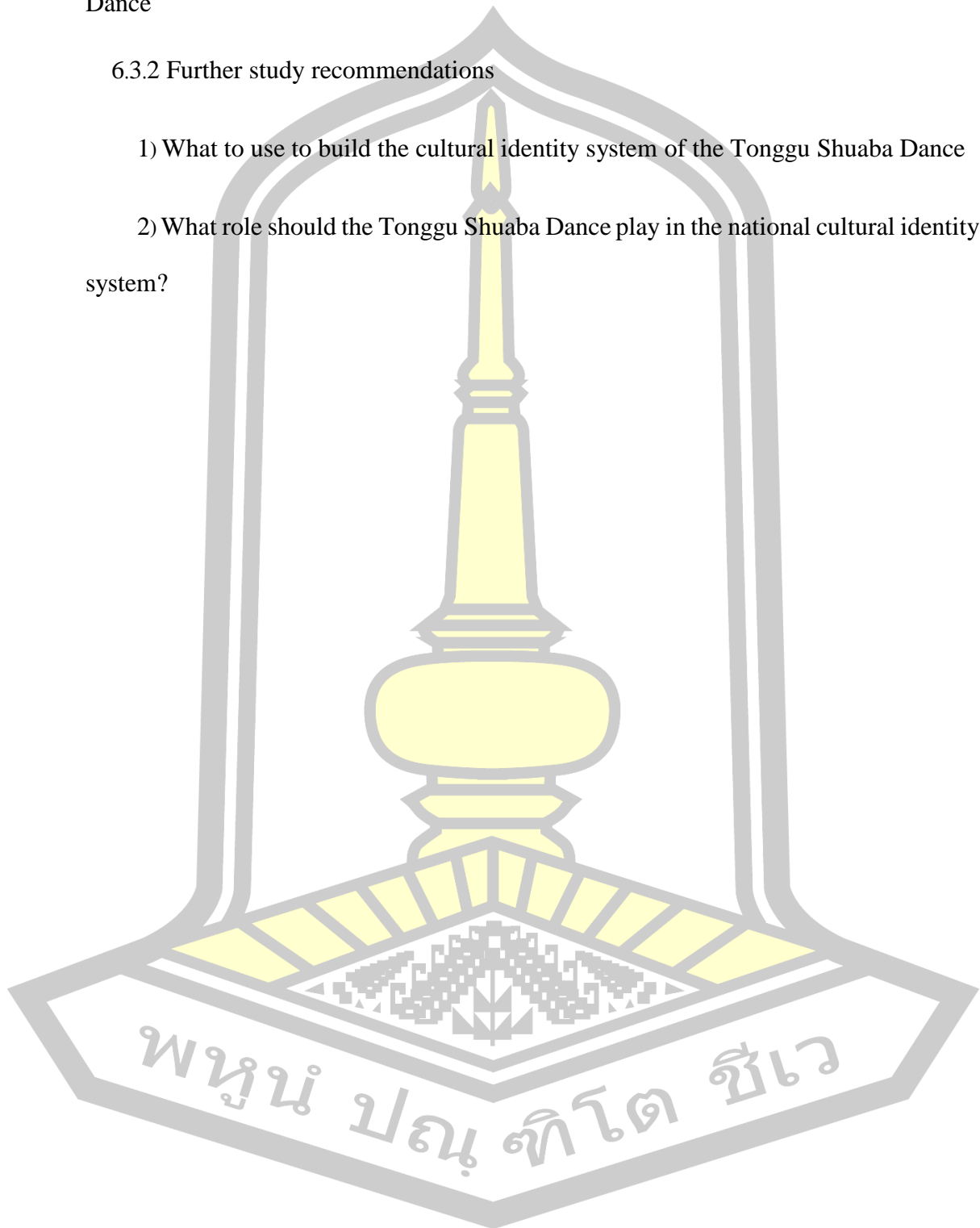
Starting from the Buyi culture, improve and build the education system, improve the cultural value of the Tonggu Shuaba Dance, and strengthen the awareness of cultural identity.

Set up independent institutions for protection and dissemination, establish a training mechanism for inheritors, and use multimedia channels to increase the

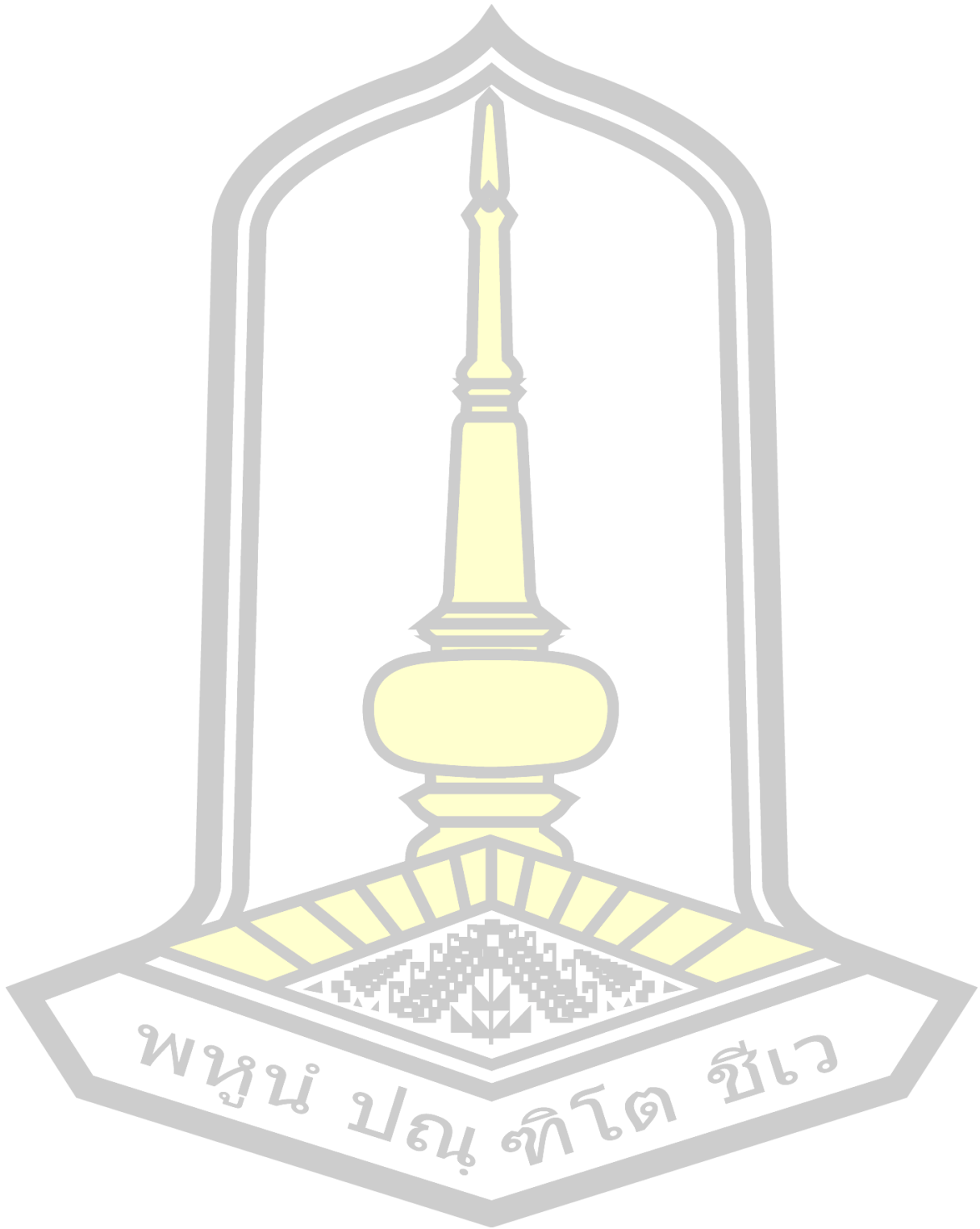
dissemination of Tonggu Shuaba Dance, and better carry forward the Tonggu Shuaba Dance

6.3.2 Further study recommendations

- 1) What to use to build the cultural identity system of the Tonggu Shuaba Dance
- 2) What role should the Tonggu Shuaba Dance play in the national cultural identity system?



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APPENDIX

Appendix 1 : Interview record of fieldwork

1. Time

February 7, 2023

2. Location

Lajin village, Zhouqin Town, Sandu Shui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou

3. Interviewees

1)Qin Xifang, male, 70 years old, president of the Buyi Song and Dance Association in Zhouqin Town

2)Li Deying, female, 54 years old, vice chairman of the Zhouqin Town Women's Federation

| Question | Result |
|--|--|
| 1. When would be performed with a Tonggu Shuaba Dance in the past | When the old man dies, the Tonggu Shuaba Dance is performed during the funeral ceremony |
| 2. Is there any meaning to performing a Tonggu Shuaba Dance in a funeral ceremony? | Many elderly Buyi are parked for seven days after death, and some even park for half a month, and neighbors come to mourn. Dancing at the vigil dispels grief. |
| 3. Now when will perform the Tonggu Shuaba Dance in Zhou Qin Town? | It is performed during the festival, especially on June 6 of the Buyi people |
| 4. What is the number of people who perform the Tonggu Shuaba Dance | There are 6 people at the minimum and 200 at the maximum |

| | |
|---|--|
| 5. Is the Da Shuaba the only prop of the traditional Tonggu Shuaba Dance in Zhouqin Town? | Yes, the traditional Tonggu Shuaba Dance in Zhouqin Town has always only used the Da shuaba |
| 6. Does the Tonggu rhythm of the Tonggu Shuaba Dance mean anything? | Yes, the rhythm has different meanings, and each rhythm has its own meaning |
| 7. Where else can dancers perform the Tonggu Shuaba Dance besides in Zhou Qin Town? | No, now except for the preservation of Zhouqin Town, the Tonggu Shuaba Dances in other regions have almost been lost, and everyone will come to Zhouqin Town to learn. |
| 8. Do young people in Zhouqin Town learn the Tonggu Shuaba Dance? | Very rarely, young people go to the city to study, and now many Buyi people in Zhouqin Town do not even speak the Buyi language |
| 9. So who are the usual people who perform the Tonggu Shuaba Dance now? | Most of them are some elderly people, they learn it spontaneously because of love, and don't want this dance to disappear |
| 10. Did you encounter any difficulties in passing on the dance with the Tonggu? | Yes, a lot of young people have left the town. Now bring the Tonggu Shuaba Dance to the school, hoping that the children will pass it on |
| 11. Does children also use Da shuaba for Tonggu Shuaba Dance? | No, the children can't hold the Da Shuaba, they use the Xiao Shuaba |
| 12. When the Tonggu is struck, will the Tonggu player follow the Shuaba dancer and beat the rhythm? | No, no matter how many people perform, everyone has to follow the rhythm of the Tonggu player |

| | |
|---|--|
| 13. Do you have a Tonggu score that records the Tonggu Shuaba Dance? | Yes, I compiled this Tonggu score myself |
| 14. Is the record complete? | Incomplete, the previous play of the Tonggu Shuaba Dance had 36 beats, but now only 12 beats have been recorded, and many rhythms have been missing |
| 15. What are the sizes of the Tonggu Shuaba? | It is generally divided into two types, the ordinary one is 2 meters long, the longest one is 4 meters, and everyone generally uses ordinary length |
| 16. Are the "Xiao Shuaba" and "Guohe" performances in the original Tonggu Shuaba Dance? | No, the "Xiao Shuaba" and "Guohe" performances are added to enhance the participation of the masses and improve the enthusiasm of the children |
| 17. What are the costumes players usually wear when performing the Tonggu Shuaba Dance? | They all wear their own clothes, and everyone wears their most costumed clothes during the performance. The clothes, from weaving to embroidery, were made by themselves or left by their mothers. |
| 18. Is there a distinction between men and women in the inheritance of the Tonggu Shuaba Dance? | No, now the Buyi are equal between men and women, but now it is women who play Tonggu and teach Tonggu Shuaba Dances in schools |

Appendix 2: Field research Data

1.Time

2/7/2023

2.Location

Lajin village, Zhouqin Town, Sandu Shui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou



Figure 29 Learn about the Tonggu Shuaba Dance from Teacher Qin Xifang and Teacher Li Deying

Source: Guodong Kang, 2023



Figure 30 Tonggu Shuaba Dance show
Source: Lingna Kang, Guodong Kang, 2023

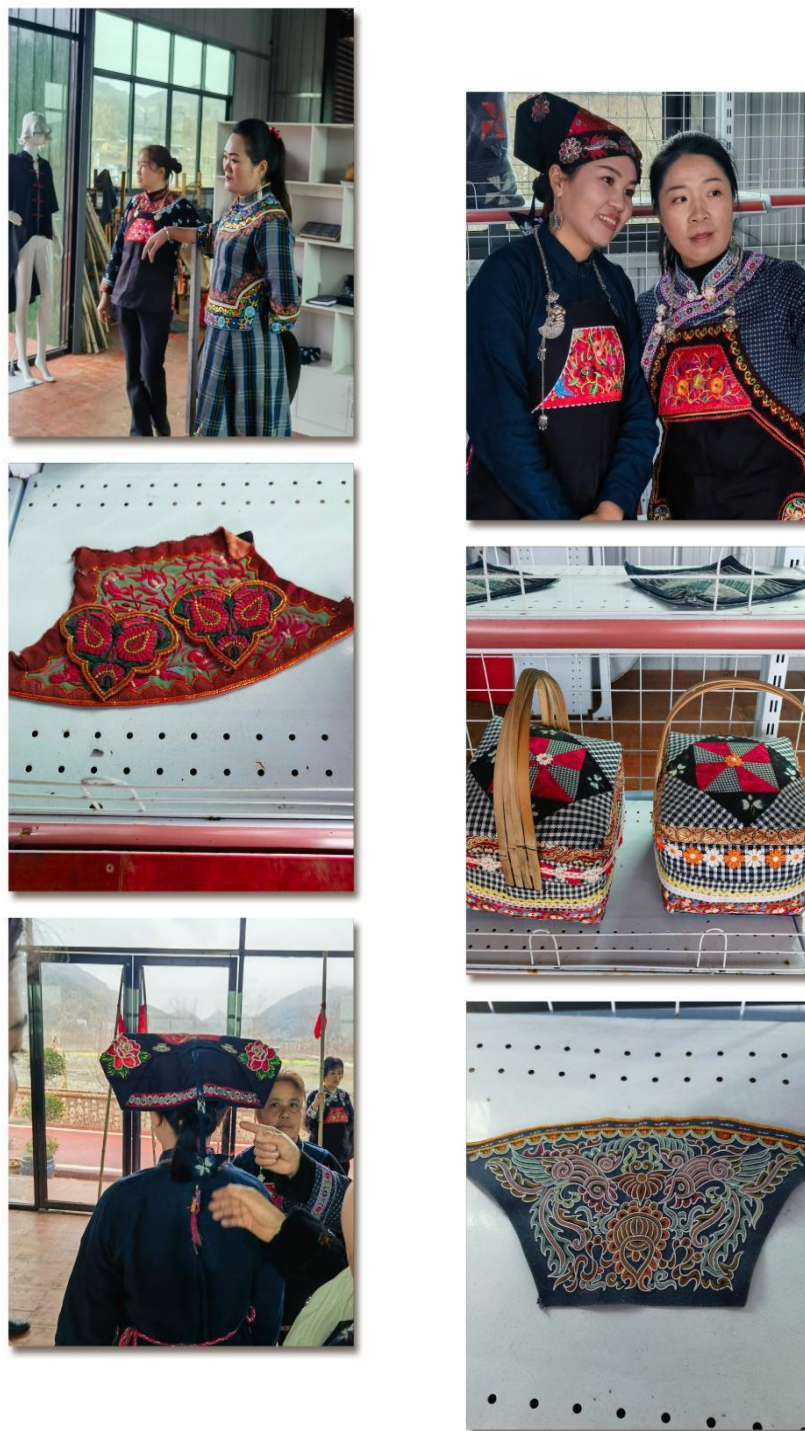
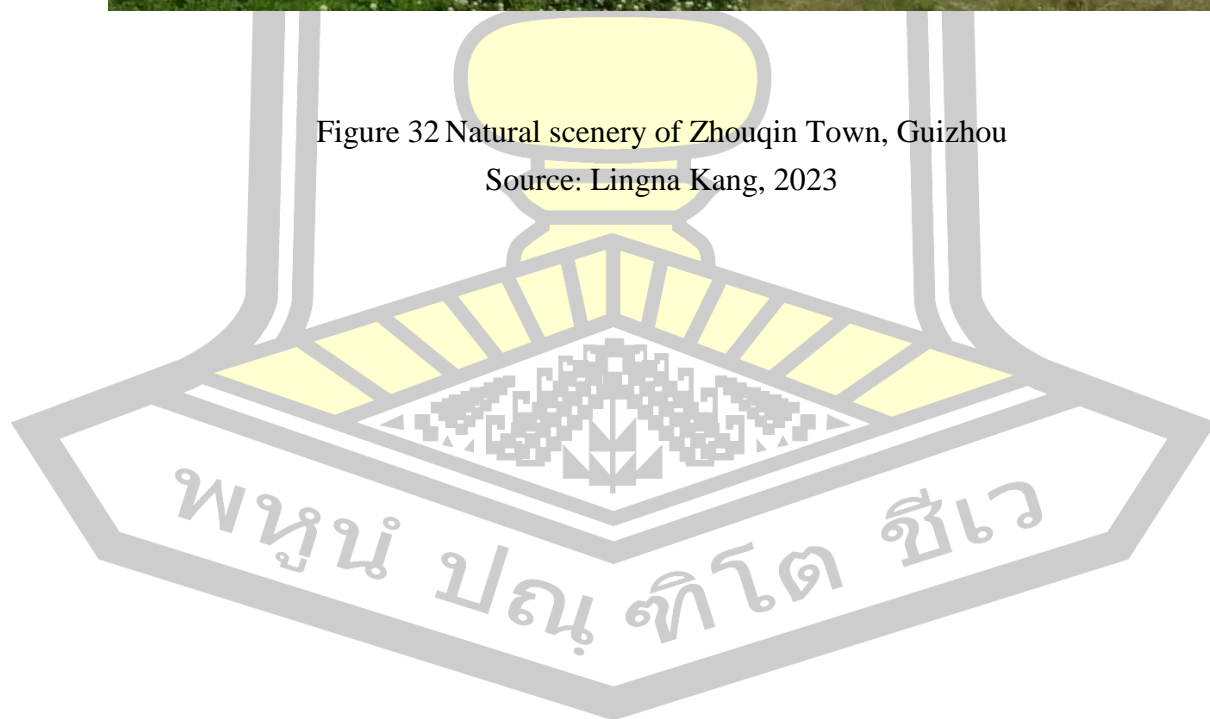


Figure 31 Embroidery and clothing of the Buyi people in Zhouqin Town
Source: Lingna Kang, 2023



Figure 32 Natural scenery of Zhouqin Town, Guizhou

Source: Lingna Kang, 2023



BIOGRAPHY

| | |
|-----------------------|--|
| NAME | Lingna Kang |
| DATE OF BIRTH | 12 August 1988 |
| PLACE OF BIRTH | Guizhou province, China |
| ADDRESS | Taici Bridge, Guiyang City, Guizhou Province, Guizhou |
| POSITION | Lecturer |
| PLACE OF WORK | School of Music, Guizhou University |
| EDUCATION | 2008 Bachelor degree (Dancology) Art College of Guizhou University 2023 Master Degree of Fine and Applied Arts (M.F.A.) Performing Arts Faculty of Fine-Applied Arts and Cultural Science Mahasarakham University |

