



Tibetan Reba Drum Dance Inheritance and Development in the Context of Chinese National Policy

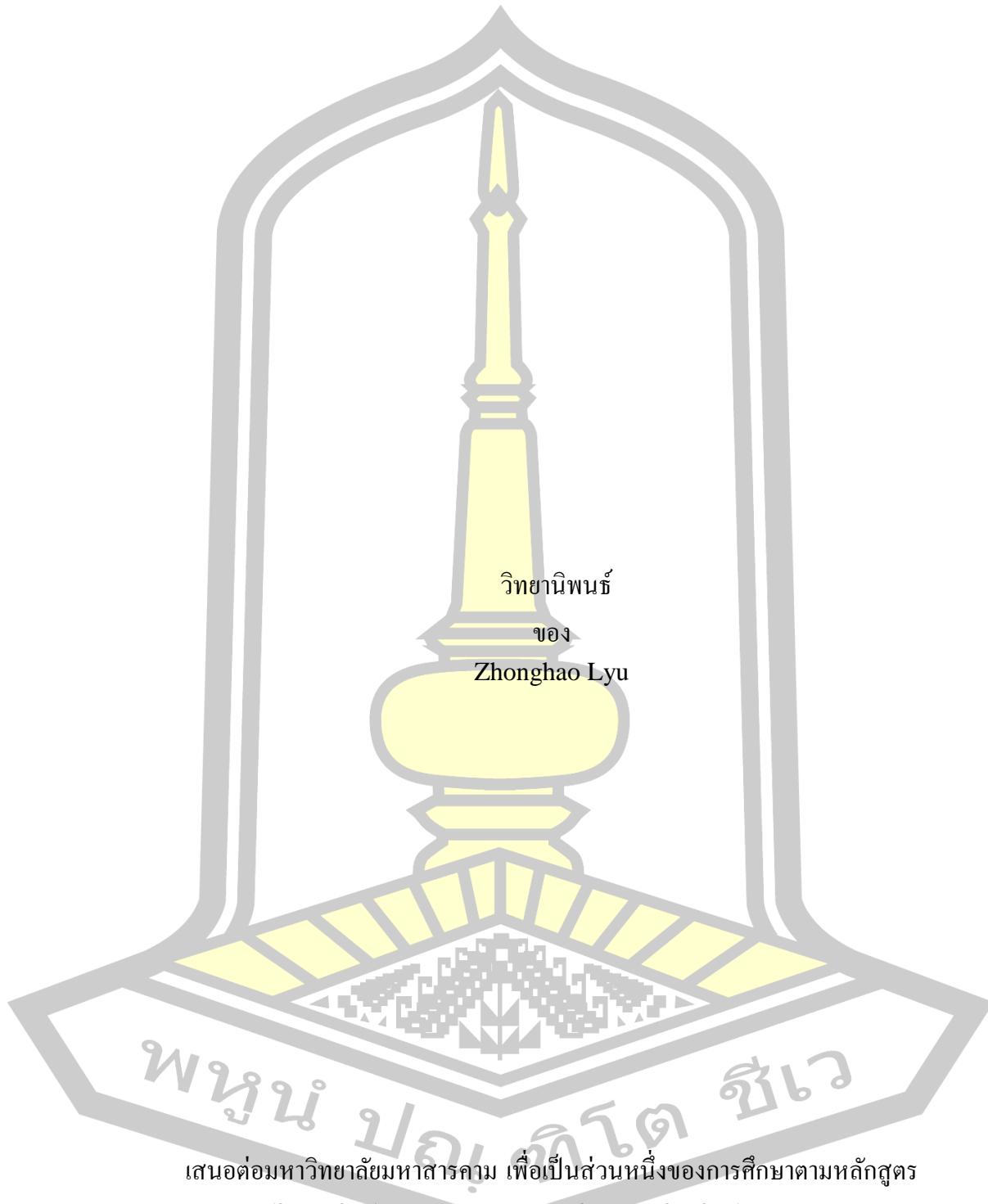
Zhonghao Lyu

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

April 2024

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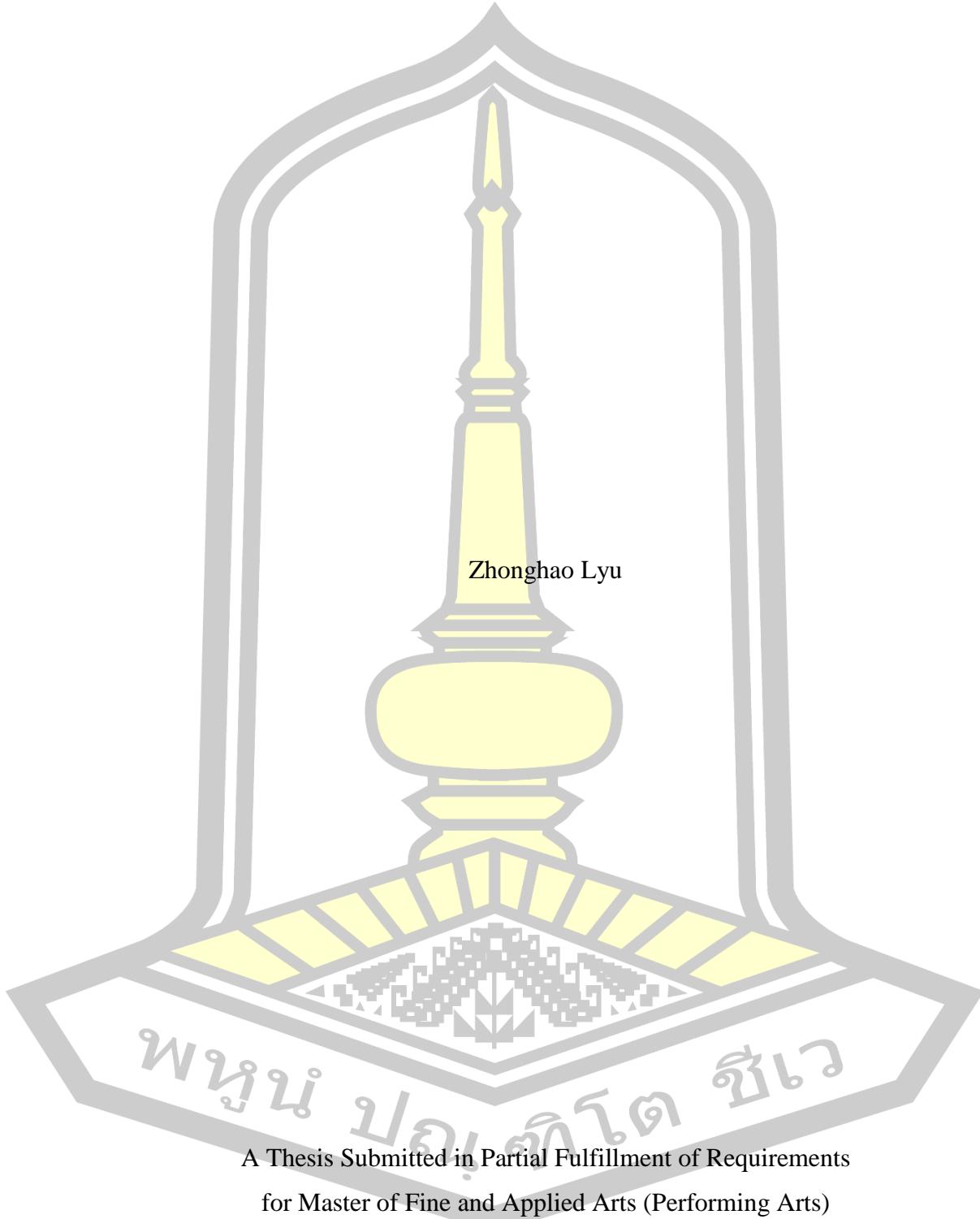
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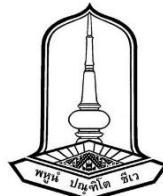
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A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Fine and Applied Arts (Performing Arts)

April 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Zhonghao Lyu , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

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ABSTRACT

The Tibet Autonomous Region is a diverse and developed region known for its vibrant ethnic culture. The purpose of this study is: 1) To study the historical background of Tibetan Reba Dance. 2) Analyze China's policy towards Reba Inspiring in Tibet. The interviewees were mainly Tibetan Reba folk artists and Tibet University professors. Qualitative research methods were used to study and present the results through descriptive analysis. Research methods include interviews, observation and document analysis. Findings are based on analysis and interpretation of field data: notes, interviews, videotaped observations and audio recordings. The results show that:

1. The origin of Reba Drum Dance in Tibet can be traced back to the period when Tibetan Buddhism was prevalent hundreds of years ago. It has strong religious beliefs and has been widely spread and developed in folk life. The researcher elaborated on the historical background of Tibetan Reba Dance from the aspects of its origin, dance characteristics, artistic value, inheritance and development.
2. Tibetan Reba Drum Dance has been listed as a national intangible cultural heritage. Tibetan Reba dance runs through China's national education system. With the support and encouragement of relevant national policies, Tibetan Reba dance has flourished.

Keyword : Tibetan, Reba Drum Dance, Inheritance, Development, Chinese National Policy

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As I conclude my thesis work, which has spanned nearly two years of my graduate studies, I find myself filled with a multitude of emotions. Throughout this transformative journey, I am deeply grateful to my esteemed teachers for their unwavering dedication, which has not only expanded my knowledge but also broadened my horizons.

In particular, my heartfelt thanks go to my supervisor, whose invaluable guidance and inspiration have been instrumental in every step of this thesis, from the initial proposal to the finalization of the research. Their patient mentorship, sage advice, and meticulous attention to detail have played an irreplaceable role in my growth as a scholar. The writing of this paper bears witness to the dedication and wisdom that my supervisor has generously poured into it.

Their expansive scientific ideas, depth of knowledge, strict work ethic, and approachable demeanor have had a significant impact on me. These qualities have left an indelible and positive mark on my academic and personal development. The Chinese proverb, "Drink water and think about the source," is particularly apt here, as I recognize the debt of gratitude I owe to my teachers, which will forever reside deep within my heart, guiding my future endeavors.

I extend my sincere appreciation to my institution for the comprehensive education and training I have received. Additionally, I would like to express my gratitude to the members of the defense committee, my fellow classmates, supportive friends, and my loving family for their unwavering encouragement and assistance throughout this academic journey.

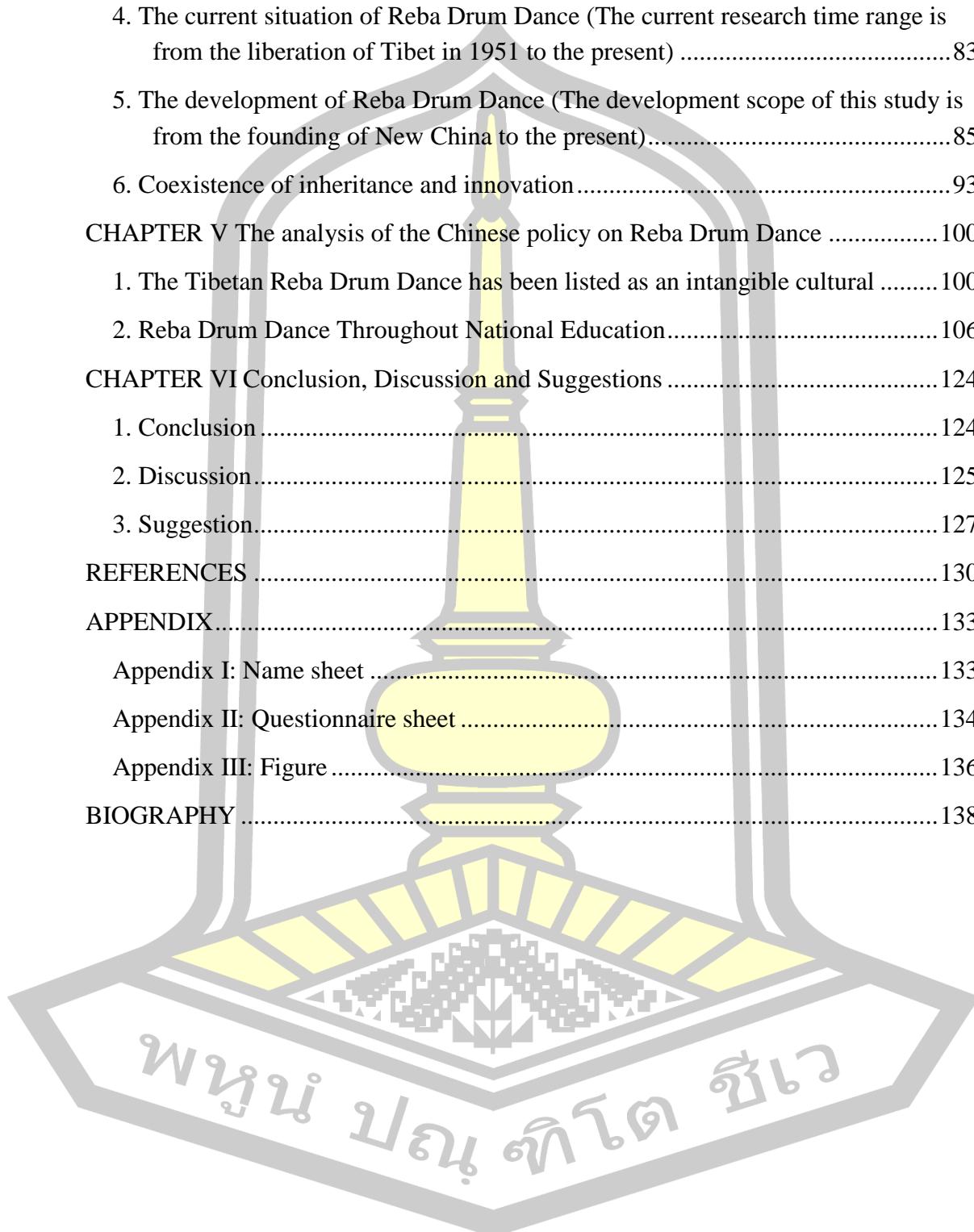
The road ahead may present challenges but armed with the lessons learned and the resilience gained during this journey, I embrace the future with unwavering determination. I pledge to continue working diligently to further enhance my capabilities and knowledge. Thank you all for your unwavering support.

Zhonghao Lyu

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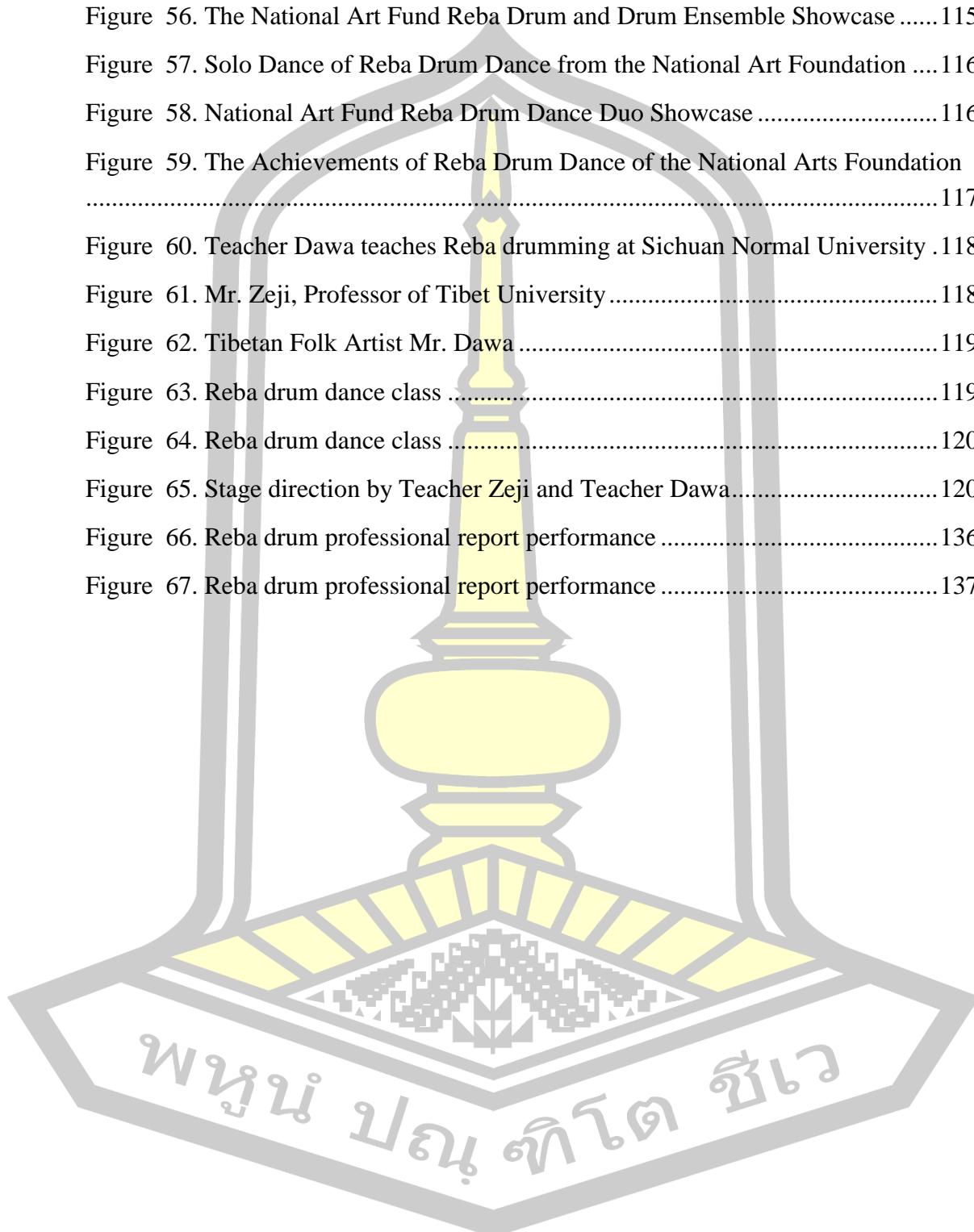


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CHAPTER I

Introduction

1. Background of the study

1.1 Interpretation of National Policy

Chinese President Xi Jinping emphasized at a symposium on cultural inheritance and development to take up a new cultural mission in an effort to build a modern civilization for the Chinese nation.

BEIJING, June 2, 2023 (Xinhua) -- Xi Jinping, general secretary of the Central Committee of the Communist Party of China (CPC), President of the People's Republic of China (PRC) and Chairman of the Central Military Commission (CMC), attended a symposium on the development of cultural inheritance in Beijing on June 2 and delivered an important speech. He stressed that it is our new cultural mission in the new era to continue to promote cultural prosperity, build a strong cultural country and build a modern civilization of the Chinese nation from a new starting point. We should be firm in our cultural confidence, take up the mission, work hard, and make joint efforts to create a new culture belonging to our era and build a modern civilization for the Chinese nation.

In order to hold this symposium, Xi visited the National Library of China and the Chinese Academy of History. Cai Qi, a member of the Standing Committee of the Political Bureau of the CPC Central Committee and Secretary of the Secretariat of the Central Committee, accompanied him and presided over the symposium.

On the afternoon of June 1, 2023, Xi Jinping took a car to the central headquarter of the National Publications Museum of China (NPM) located at the foot of Yanshan Mountain in Beijing's Changping District. The National Library of China is mainly responsible for the planning and coordination of national edition resources, census collection, collection and display, research and exchange, and publicity and use, and has a central headquarter and branch libraries in Xi'an, Hangzhou and Guangzhou. Xi first walked into Wenhua Hall, listened to the introduction of the planning and construction of the museum, and visited the National Library, the exhibition of Chinese ancient civilization editions, and the exhibition of Chinese contemporary publishing

excellence and special editions. At Wenhan Pavilion, Xi took a close look at the exhibition of classic editions on the Chineseization of Marxism, inquired from time to time about the collection and collation of editions, and climbed up to the fifth-floor balcony to overlook the entire appearance of the museum. Later, Xi came to the Lantai Cave Library to visit the exhibition of "Combination of Chinese, Tibetan, Mongolian and Manchu Engravings of the Great Tibetan Scriptures" and "Combination of the Siku Quanshu", and learnt in detail about the preservation of the fine editions of the collection. Xi emphasized that I am very concerned about these valuable editions of canonical books that have been handed down from Chinese civilization through the vicissitudes of time. Xi Jinping said, the construction of China's national version of the museum is I am very concerned about, personally approved the project, the original purpose is at this stage of our history, the canonical materials that can be collected since ancient times to collect all, well protected, the world's only uninterrupted civilization continue to inherit. Sheng Shi Xiuwen, our era, the country is prosperous, the society is peaceful and stable, and there is the will and ability to pass on the national culture to do this great thing well. I am positive and satisfied with the completion and management of the National Edition Museum of China. The main task of the National Edition Museum is to collect, and it should be the main business of collection, strengthen the collection of historical canonical editions, and protect them in a graded and categorized way. At the same time, it is necessary to strengthen the research on the collection in order to do a better job in the collection of canonical editions. Under the premise of doing a good job in the main business, assisting all parties to do a good job in the research and excavation of historical canonical editions. In short, the construction of China's national version of the museum is a fundamental project for the construction of a great civilized country, and is a landmark cultural project that will be of great merit in the present generation and benefit in the autumn and the next thousand years.² In the afternoon, Xi Jinping took a bus to the Chinese Academy of History. The main responsibilities of the Chinese Academy of History are to coordinate and guide national historical research, integrate resources and strength to formulate the planning of Chinese historical research in the new era, and organize and implement major academic projects in national historiography. Xi walked into the Chinese Archaeological Museum in the courtyard and visited the special exhibitions on the origins of

civilization and China, learning about the major archaeological discoveries of the Neolithic Age and the Xia, Shang and Zhou periods, and asking about the progress of related research work from time to time. Xi then inspected some of the precious ancient books and documents and archives in the collection of the Chinese Academy of History, and listened to the relevant reports in front of an exhibition on the achievements of the scientific research work of the Chinese Academy of History. Xi emphasized that archaeology is indispensable for understanding the long history of Chinese civilization and the profoundness of Chinese culture. It is necessary to implement major projects such as the "Comprehensive Study on the Origin and Early Development of Chinese Civilization" and "Archaeology of China", and do a good job of researching and explaining the origin of Chinese civilization. Over the past four years since its establishment, the Chinese Academy of History has organized and carried out a series of national-level major scientific research projects and academic projects, and achieved a number of high-quality results, which is worthy of recognition. I hope you will inherit the fine tradition, unite and rally the vast number of historical researchers across the country, continuously improve your research level, and contribute more wisdom and strength of Chinese historiography to the construction of Chinese-style modernization.

After the visit, Xi attended a symposium on cultural heritage development at the Chinese Academy of History. At the meeting, Yang Geng, a professor at Beijing Normal University, Wang Bo, vice president of Peking University, Peng Gang, vice president of Tsinghua University, Xing Guangcheng, director of the Institute of China's Frontier Studies at the Chinese Academy of Social Sciences, Fan Dian, president of the Chinese Artists Association, and Mo Tonfeng, senior professor of humanities and social sciences at Nanjing University, spoke one after another. After listening to the speeches, Xi delivered an important speech. He emphasized that Chinese culture has a long history and Chinese civilization is vast and profound. Only through a comprehensive and in-depth understanding of the history of Chinese civilization can we more effectively promote the creative transformation and innovative development of Chinese outstanding traditional culture, more vigorously promote the construction of socialist culture with Chinese characteristics, and build the modern civilization of the Chinese nation.

Xi Jinping pointed out that there are many important elements of Chinese excellent traditional culture that together shape the outstanding characteristics of Chinese civilization. Chinese civilization has outstanding continuity, which fundamentally determines that the Chinese nation is bound to follow its own path. If we do not understand China from the perspective of its long history of continuity, it is impossible to understand ancient China, modern China, or even future China. Chinese civilization has outstanding innovativeness, which fundamentally determines the Chinese people's enterprising spirit of observing the right rather than the old, and respecting the ancient rather than reverting to the past, as well as the Chinese people's fearless character of not being afraid of new challenges and being brave enough to accept new things. Chinese civilization has outstanding unity, which fundamentally determines that the cultures of all ethnic groups of the Chinese nation are integrated and firmly cohesive even when they suffer major setbacks, and that the common belief that the country cannot be divided, the state cannot be disrupted, the nation cannot be dispersed, and the civilization cannot be broken, determines that the unity of the nation will always be the core of China's core interests, and determines that a strong and unified nation is the destiny of all ethnic groups. Chinese civilization has an outstanding inclusiveness, which fundamentally determines the historical orientation of the Chinese nation to interact, exchange and mingle, the harmonious pattern of pluralism and coexistence of various religious beliefs in China, and the openness of Chinese culture to the world's civilizations. The outstanding peaceful nature of Chinese civilization fundamentally determines that China has always been a builder of world peace, a contributor to global development, and a defender of the international order; it determines that China constantly pursues exchanges and mutual understanding among civilizations without engaging in cultural hegemony; it determines that China will not impose its own values and political system; it determines that China adheres to cooperation without confrontation, and never engages in the "party of the same to conquer differences". It is determined that China insists on cooperation, not confrontation, and will never engage in a small circle of "party consensus".

Xi emphasized that to open up and develop socialism with Chinese characteristics based on the deep foundation of more than 5,000 years of Chinese civilization, combining the basic principles of Marxism with China's concrete realities

and with China's outstanding traditional culture is the way to go. This is the regular understanding we have gained from exploring the road of socialism with Chinese characteristics, and it is the greatest asset of our success. First, the premise of "combination" is mutual compatibility. Marxism and Chinese traditional culture have different origins, but they are highly compatible with each other. It is only when they fit each other that they can be combined organically. Secondly, the result of the "combination" is mutual achievement, creating a new organically unified cultural life form, making Marxism Chinese, the excellent traditional Chinese culture modern, and the new culture formed through the "combination" a modernized Chinese-style cultural form. The new culture formed through the "combination" will become a modernized form of Chinese culture. Thirdly, "combination" builds the foundation of the road, gives the road of socialism with Chinese characteristics a broader and more far-reaching historical depth, and expands the cultural foundation of the road of socialism with Chinese characteristics. Chinese modernization has given Chinese civilization a modern strength, and Chinese civilization has given Chinese modernization a profound foundation. Fourthly, the "combination" has opened up the space for innovation, allowing us to take the initiative in thought and culture, which will have a powerful effect on the road, theories and systems. More importantly, the "second combination" is another intellectual liberation, allowing us to fully utilize the valuable resources of the excellent traditional Chinese culture in a broader cultural space and explore future-oriented theoretical and institutional innovations. Fifth, the "combination" has consolidated cultural subjectivity, and the creation of socialist thought with Chinese characteristics for a new era is the strongest manifestation of this cultural subjectivity. The "second combination" is the Party's profound summary of the historical experience of the Chineseization of Marxism and its profound grasp of the laws of the development of Chinese civilization, indicating that the Party's understanding of China's roads, theories, and systems has reached a new height, that the Party's historical and cultural confidence has reached a new height, and that the Party has promoted cultural innovation in the context of the inheritance of the excellent traditional Chinese culture. It shows that the Party has reached a new height in its self-consciousness of promoting cultural innovation in the inheritance of the excellent traditional Chinese culture.

Xi Jinping pointed out that since the 18th CPC National Congress, the CPC Central Committee, in leading the Party and the people to promote the practice of governance, has placed cultural construction in an important position in the overall work, constantly deepened the understanding of the regularity of cultural construction, and put forward a series of new ideas and new viewpoints and new assertions. These important ideas are the theoretical summary of the Party's practical experience in leading cultural construction in the new era, and are the fundamental guidelines for good propaganda, ideological and cultural work, which must be adhered to and implemented for a long time and continuously enriched and developed. Xi Jinping emphasized that to continue to promote cultural prosperity, build a strong cultural country, and build a modern civilization for the Chinese nation from a new historical starting point, it is necessary to be firm in cultural self-confidence, insist on taking one's own path, base oneself on the great historical practice of the Chinese nation and contemporary practice, summarize the Chinese experience with Chinese reasoning, and elevate the Chinese experience to Chinese theory, so as to realize the spirit of independence and autonomy. We should uphold openness and tolerance, adhere to the modernization of Marxism, inherit and develop the excellent traditional Chinese culture, promote the localization of foreign cultures, and continuously cultivate and create socialist culture with Chinese characteristics in the new era. We should adhere to the principle of integrity and innovation, and continue the historical lineage and write contemporary Chinese chapters with the righteousness and sharpness of integrity and innovation.

Cai Qi presided over the meeting, pointed out that the important speech of General Secretary Xi Jinping from the Party and the overall development of the national cause of the strategic height of a series of major theoretical and practical issues of the development of Chinese cultural heritage made a comprehensive and systematic in-depth elaboration of a strong political, ideological, strategic and guiding. In conjunction with the ongoing theme of education, we should earnestly organize to convey and study the spirit of General Secretary Xi Jinping's important speech, to more profoundly understand the decisive significance of the "two establishments", to enhance the "four consciousnesses", to firmly establish "four self-confidence "The spirit of Xi Jinping's important speech should be emphasized in the spirit of Xi Jinping's important speech.

To take the spirit of the important speech of General Secretary Xi Jinping as a guide, and constantly deepen the understanding of the regularity of the construction of culture, and better shoulder the new cultural mission. We should strengthen the research and interpretation, adhere to the study and application, fully implement the 20th Party Congress on the propaganda and ideological and cultural work of the strategic plan, firm cultural self-confidence and self-improvement, and solidly promote the modern civilization of the Chinese nation and the construction of a strong socialist cultural country. Li Shulei, Tie Ning, Chen Yiqin, Qin Gang and Jiang Xinzhi participated in the above relevant activities. Members of the Central Leading Group for Propaganda, Ideology and Culture, responsible comrades of relevant departments of the Central Government and state organs, responsible comrades of units of the Central Propaganda and Culture System, and representatives of relevant experts and scholars attended the symposium.

According to Xinhua News Agency, Beijing, August 12 - In order to further strengthen the protection of intangible cultural heritage, recently, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage. Protecting, inheriting and utilizing intangible cultural heritage is of great significance for continuing the historical lineage, strengthening cultural confidence, promoting civilization exchanges and mutual understanding, and building a strong socialist cultural country. The Opinions propose that intangible cultural heritage be integrated into the national education system, and in 2006 the Tibetan Reba Drum was included in the first batch of national intangible heritage.

1.2 Current Situation of Folk Artists

China, with its vast land area and outstanding people, has cultivated many skilled folk artists, who have used their intelligence to show people many kinds of brilliant folk art expressions, such as paper-cutting, embroidery, clay sculpture, face sculpture, branding, New Year's paintings, layout, shadow puppetry, kunqu and so on, which have brought people visual enjoyment of beauty, and also left people with profound thinking and enlightenment. These traditional folk culture and art forms have become an important part of Chinese culture through the baptism of the winds and the winds, and many foreigners often regard these traditional culture forms as one of the

characteristics of the ancient Chinese civilization, and their understanding of China often starts from them. However, many of us who live in the country have unconsciously forgotten the life and culture we once had, and only a small part of the "people of sense" are running around crying out to save these endangered art treasures. In my childhood, I could often see folk artists of all colors walking the streets and alleys offering their "miscellaneous wants" or "stunts" during the farming season, or holding a big bowl of tea and squeezing in the very simple town theater to watch or listen to books, or in the New Year's festivals to play dragon lanterns or dancing lions, and more often to the town's opera houses to watch the opera. Lions, more common is to go to the usual family birthday celebration, beam "appreciate" all kinds of amazing "works" of face molding. Now all this has become a thing of the past, even if you want to see it, you can not see it, but occasionally you can still see some of it on TV, but it is definitely not what you felt at the beginning! Inheritance crisis has not been truly resolved, the lack of successors, at present, due to the survival of many non-heritage folk art practitioners in poor conditions, and traditional handcrafts time-consuming and laborious and require a certain degree of enlightenment, brought about by the weak attractiveness of the traditional folk art industry common manifestations of the living heritage and industrial development of the successor to the three-person situation is serious (Liu 2015). At the same time, the age of the inheritors of intangible cultural heritage is very high, most of them are between 60 and 70 years old, a considerable part of them are between 80 and 90 years old, and a small part of them are above 90 and between 40 and 50 years old. On the one hand, the traditional folk art industry is less attractive to young people; on the other hand, the inheritors are older, and the enthusiasm of recruiting apprentices to pass on their skills has not been well stimulated. China's folk art is in urgent need of transformation and protection. At present, as China's society is in a period of transition from a traditional agricultural society to an industrial society and an information society, folk art is also facing a transition from tradition to modernity, which is mainly embodied in the change of artistic function: from the original as a breadwinner's handicraft or supplementing the household's sideline to gradually become a professional enthusiast of a kind of skill. The design and production of works of art style and specialization in the change of artistic function: from the original as a breadwinner or supplement the family side business gradually become a

professional enthusiast of a skill, the design and production of heavy specialization, works of art style also shows a stronger decorative rather than practical; more emphasis on the combination of modern life or as a decorative element to enter the modern people's lives. For example, the modern practical articles and living room ornaments designed with traditional folk patterns and shapes are more commercialized and based on market demand. At the same time, folk art and traditional Chinese art elements have also become the source of inspiration for some contemporary professional artists and designers to create and design, and with their designs into modern life, such as clothing, living room accessories, wine bottles, bowls, plates, teacups, etc. designed with traditional folk pottery.

With the accelerated pace of life and the influence of strong Western culture, few young people are willing to learn traditional skills and time-consuming and laborious handmade art, traditional folk art including the Tibetan Reba Drumming is facing a lack of successors and even the extinction of the art of the death of the situation. Fortunately, in recent years, the government has begun to attach great importance to the protection of intangible cultural heritage, including folk arts, and most representative folk arts have been placed on national or local government protection lists and have received attention and protection.

Folk art has become a cultural symbol and icon stored forever in the body and heart of every Chinese. Just as the Chinese nation is known as the heir of the dragon, the character and genes of the Chinese people have become inseparable from the imprints of life left by our ancestors. Based on this, folk art, as an expression of national identity, has a living soil and a new fire to be passed on. In recent years, under the great importance attached by the government, a number of old artists and traditional crafts have been protected and inherited, which is the proof of the continuity of folk art. With the comprehensive protection of China's intangible cultural heritage, the imminent introduction of the law on the protection of intangible cultural heritage, and the establishment of protection lists at all levels across the country, folk art will be further rescued and protected, and the great renaissance of Chinese culture will start from now on and move towards a better tomorrow.

1.3 Current situation of professional dance troupes

The status quo of domestic professional dance troupes is very good and well developed. over the past 30 years, the Song and Dance Troupe has traveled all over the motherland and visited more than 70 countries and regions in five continents on behalf of the country, making outstanding contributions to enriching the cultural life of the Chinese people and promoting international cultural exchange. The Troupe adheres to the policy of "focusing on us", and introduces traditional Chinese folk songs and dances and music and dance works that express the life of the modern Chinese people to the domestic and international audiences, and at the same time introduces the healthy and excellent foreign songs and dances to the Chinese people. The splendid and varied styles of music and dance in low and medium frequencies, through the artists' exquisite performance, display a unique charm and elegance, forming a distinctive and unique artistic style of the troupe. Through long-term artistic practice and the efforts of several generations of "Orientals", the Song and Dance Troupe has cultivated a number of artists with profound artistic attainments and skillful acting skills. For example, the Oriental Song and Dance Troupe was founded in January 1962 as a professional song and dance troupe under the China Oriental Performing Arts Group. In the past half a century, the Oriental Song and Dance Troupe has created brilliant artistic achievements, representing the highest achievements in the art of music and dance in China. The troupe has a group of artists with profound artistic attainments and great influence both at home and abroad, as well as a professional artistic creation team whose scale and level are among the first-class in China. They have created and accumulated a number of classic stage performances, and planned and operated a number of large-scale art activity projects with great influence in the country. The Tibetan Reba Drum and Dance has been developed in professional dance theaters in Tibet.

1.4 Historical origin and flow of Tibetan Reba Drum and Dance

Tibetan folk self-indulgent dances can be divided into two categories: "Harmony" and "Zhuo". Harmony" is mainly a form of collective song and dance passed down in Tibetan folklore, which is divided into four kinds: "Fruit Harmony", "Fruit Zhuo" (i.e. "Pot Zhuang"), "Heap Harmony" and "Harmony". Later added simple upper limb movements, in situ rotation and formation change, become a kind of men and women alternately, singing and dancing labor song and dance form. This labor song

and dance has been brought to the stage as a reminder of the art of labor throughout history.

Tibet is a vast region with a dispersed population. Due to the geographical environment, production methods, and different objects of labor in each region, especially the differences in geographic conditions and the influence of religion and culture, towns and villages, rural areas and pastoral areas, and pastoral areas and forested areas have formed their own different dance forms and physical movements (Yu 2018). In terms of the ancient dances excavated and discovered and the present situation of the distribution of Tibetan folk dances and classical dances in the former Tibet, the latter Tibet, Chamdo and the western region of Ali, they are really colorful and varied. The Reba Chuo are two representative dances of the Tibetan dance "Chuo".

Reba Dance, a traditional dance circulating in Tibet, Yunnan, Sichuan, Qinghai and Gansu where Tibetan people gather, is one of the national intangible cultural heritages. "The Reba Dance originated in the 11th century A.D. and was created by the Tibetan Buddhist master Milarepa." The movements of the Reba Dance are mostly characterized technically by: "bending the back, arching the waist, swinging the hands, turning around, turning the hips, bending the knees, squatting and kicking the legs". Men's physical strength requirements are higher, mainly reflected in the "strong muscles, flexible limbs", while women's physical flexibility requirements are higher, mainly reflected in the "upper limb stretching generous, flexible and coordinated lower limbs".

2. Research Objectives

2.1 To study the historical background of Tibetan Reba Drum Dance.

2.2 To analyze the Chinese policy on Reba Drumming.

3. Research Questions

3.1 What is the historical background of Tibetan Reba Drumming?

3.2 What policies does China have towards Reba encouragement? In what context are policies generated? Who makes the policy?

4. Significance of the study

4.1 The study understands the historical origin of the Reba Drum Dance in Tibet.

4.2 National policies promote the development of the Reba Drum Dance.

5. Scope of Research

5.1 Scope of research content:

To study the historical background of Tibetan Reba Drum Dance.

To analyze the Chinese policy on Reba Drumming.

5.2 Scope of the study area:

Tibet region of China.

China Tibet Art Research Institute.

China Tibet University.

5.3 Scope of time:

September 2023 to March 2024.

6. Definition of Terms

National policy: national policy in this thesis generally refers to industrial policy. Industrial policy is a policy formulated by the state to guide the direction of national industrial development, guide and promote the upgrading of industrial structure, coordinate the national industrial structure, and make the national economy develop in a healthy and sustainable way. Industrial policy is mainly realized through the formulation of national economic plans (including directive plans and guiding plans), industrial adjustment plans, industrial support plans, financial investment and financing, monetary means, and project approval.

Tibet: In this thesis, the Tibet Autonomous Region is referred to as "Tibet", an autonomous region of the People's Republic of China that abolished serfdom and is one of the five ethnic minority autonomous regions of China, located in the southwestern region of the People's Republic of China, the southwestern part of the Qinghai-Tibetan Plateau, which is known as the "Roof of the World". The capital is Lhasa.

Reba drum dance: Reba drum dance in this thesis is a form of dance performed by Tibetan "Reba" artists, by selling art for a living, wandering artists class (generally

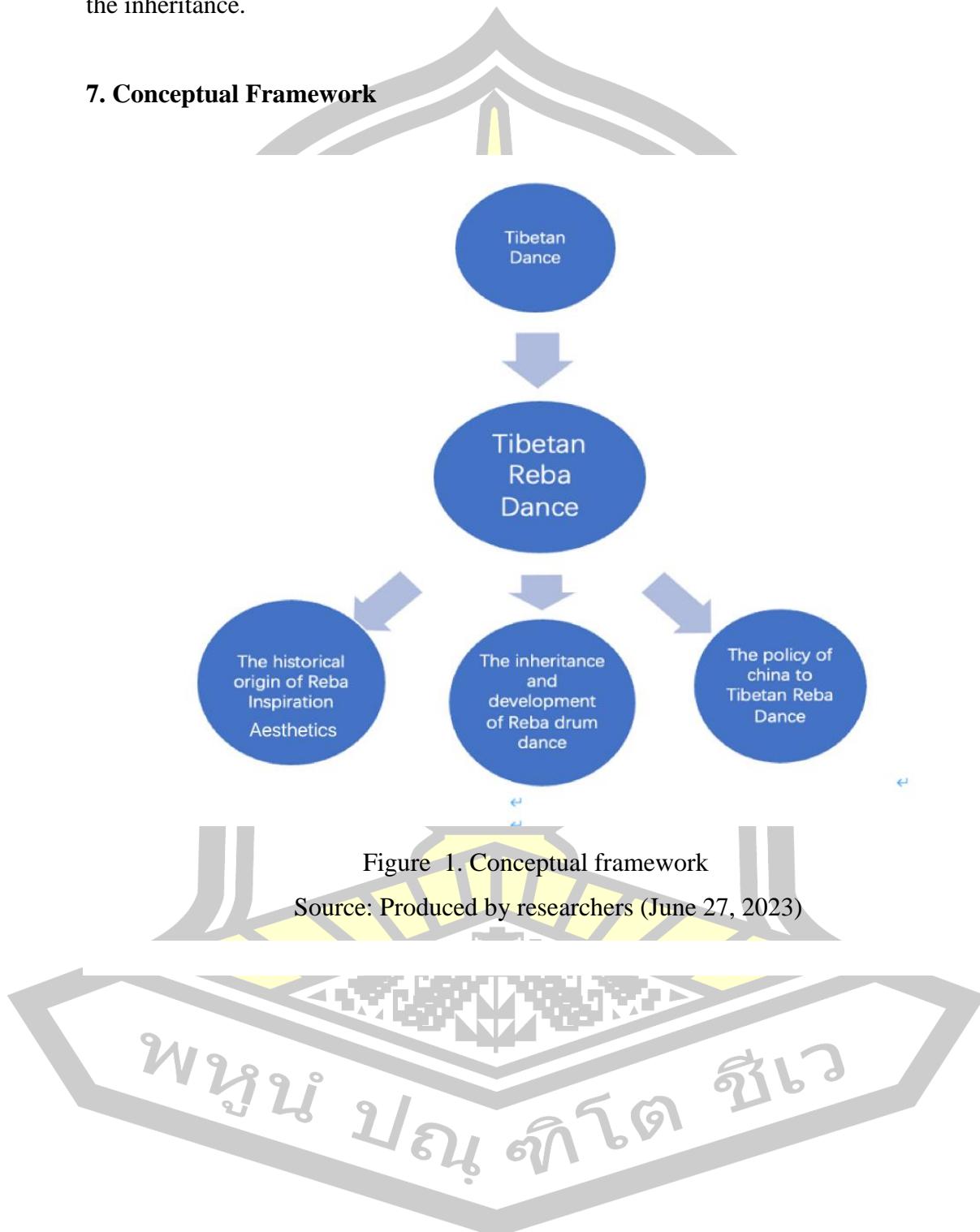
composed of the family as the basic unit) performs, with the tambourine drum as the main focus, the integration of rap, harmonic (song and dance), acrobatics, qigong, Reba drama in one of the comprehensive art. Strong skills, the initial dance is light and quick, the climax of the emotional exuberance, the action is rough and powerful. The original intention of the Jeba Dance is to seek Buddha's blessing for the peace of the village, the prosperity of the six animals, and to avoid disasters and pray for a good harvest. Artists in singing, dancing, instrumental music and costumes are required to undergo a long period of cultivation and training beforehand before they can participate.

Development: Development in the thesis refers to the fact that in the long course of history, human ancestors have created a glorious culture with labor and wisdom. Some of these cultures have been able to survive for a long time, such as the continuation of Chinese culture, which has been inherited and influenced today's life. The development and promotion of culture is a cultural instinct that unites the strength of the nation, and a practical necessity for building a stable material and spiritual civilization. All types of civilization at all stages of humanity have a distinct and similar wholeness, and various forms of culture are interlinked, mutually influential and mutually reinforcing. Various types of cultural development have different development backgrounds, needs and characteristics, and gradually build up a stable relative form, and under the relatively stable economic and political foundation of the people, gradually and steadily build up their own diversified forms, laying a solid foundation for cultural development.

Inheritance: the inheritance of this thesis refers to the inheritance and development of those wonderful, quintessential things, remove the dross, Chinese culture love is the lifeblood of the Chinese nation, Chinese culture is the spiritual home of the Chinese nation, Chinese culture is the inexhaustible source of cohesion and invention of the Chinese nation. The Chinese nation has a cultural history of more than 5,000 years, and has invented a broad and profound Chinese culture. Chinese culture has precipitated the deepest spiritual pursuit of the Chinese nation, made indelible contributions to the cultural progress of mankind, contains the most basic spiritual genes of the Chinese nation, represents the spiritual identity of the Chinese nation, and is the rich nourishment for the vitality and development of the Chinese nation. We should be good at the development of excellent traditional culture to expand the ideal

culture of organic unity, in the inheritance of the development, in the development of the inheritance.

7. Conceptual Framework



CHAPTER II

Literature Reviews

"In Chinese Policy Context: the Inheritance and Development of Tibetan Reba Drum Dance", the researcher reviewed the following related knowledge, which can be summarized as follows:.

1. knowledge about Tibetan culture in China
2. Knowledge about the Reba Drum
3. knowledge about the Reba drum dance
4. Regional context
5. Relevant concepts and theories
6. Related Research

1. Knowledge about Tibetan culture in China



Figure 2. Tibet Potala Palace

Source: <https://baike.baidu.com/item/Tibetan> (Accessed on June 2, 2023)

Zhang Ting, (2012) China is a unified multi-ethnic country. As a member of the Chinese national family, the Tibetans have created and developed a distinctive and

splendid culture in the long history of continuous exchanges and mutual absorption and promotion with other nationalities. Tibetan national culture has always been a bright pearl in the treasure house of Chinese culture and world culture.

Liu Jun, (2010) Tibetan indigenous culture was originally formed by the gradual intermingling of the Tubo culture located in the Yalong Valley in the central part of the Yarlung Zangbo River Basin and the ancient Elephant and Hsiung culture located in the western part of the Tibetan Plateau. By the time of Songtsen Gampo in the seventh century A.D., Buddhism was introduced to Tufufan from the Central Plains, India, and Nepal, and gradually formed and developed into the unique Tibetan Buddhism. At the same time, the Indian and Nepalese cultures in South Asia, as well as the Persian and Arab cultures in West Asia, especially the Han culture in the Central Plains, had a greater impact on the development of Tibetan culture.

Liu Pei, (2017) During the historical development of Tibetan culture, Tibetan architectural art and sculpture, painting, decoration, arts and crafts, and other plastic arts, as well as music, dance, theater, language and writing, written literature, folklore, Tibetan medicine, Tibetan medicine, astronomy and calendars have all reached a high level.

2. Knowledge about the Reba Drum



Figure 3. Reba drum

Source: <https://image.baidu.com/search/index?tn> (Accessed on June 4, 2023)

Li Fen, (2014) Reba Drum is a drum used in Reba Dance, Diqing can be called an ocean of song and dance, there is a saying that the Tibetans "can talk, they can sing, they can walk, they can dance", and it is this unique, singing and dancing environment, I fell in love with the potshang, strings, songs and the passionate Reba Dance. The formation of the Reba drum has a great connection with its Tibetan folk dance culture.

Lv Xi, (2018) The Tibetan Plateau, where Tibetans are located, has always been known as the "roof of the world", and the geographic environment is relatively closed, which makes the culture of the Tibetan region has a relatively fixed cultural form, forming a unique cultural system. Therefore, the dance and culture of the Tibetan region has a rude and pure national character. With the introduction of Buddhism into the Tibetan area, more and more religious elements have been infiltrated and absorbed into the dance. Religious festivals and rituals continue unabated. The "Reba Drum" dance was born in this unique environment. The "Reba" is a group of family-based skilled folk performers, who are skillful and have passed on their skills from generation to generation, selling their skills and begging for food. Most of them are women who perform the "Reba Drum". This dance has a strong mystical color from the beginning to the end, naturally, "Reba drum" dance in the performance, it will reveal a strong regional flavor, with the national style and unique performance techniques. The drum has been a common and frequently used prop in many folk dances. Not only can it be used to accompany the music, but it is also believed to have the effect of warding off evil spirits, seeking rain and a good harvest.

Bai Wei (2013) The appellation in the rhythmic training of the hot bar drum is oh oh, according to the query related information shows that one of the movement requirements in the rhythmic training of the hot bar drum is to add the appellation oh oh. There are nine types of drums, and the dance is performed according to the rhythm of the drums. Reba is a kind of by selling art for a living wandering artist class to family as the basic unit composed of performances, to bell drums, melting rap, harmonic song and dance, acrobatics, qigong, Reba drama in one of the comprehensive art. Music fusion and size is different. According to the query related public information: the size of the Reba drum is different because they each bear different musical functions. The size of the Reba drums is also related to their historical origin. Large drums are usually used to play low rhythms, while small drums are used to play high-pitched tones. The

combination of the two drums can produce rich musical effects, making the Reba drum more vivid and diverse in its performance. The Reba Drum is a traditional Mongolian percussion instrument consisting of two drums, one large and one small. Reba drum plays an important role in Mongolian culture, not only as a musical instrument, but also as a cultural symbol, representing the Mongolian national spirit and cultural heritage.

3. Knowledge about the Reba Drum



Figure 4. Tibetan Reba Dance

Source: researcher's on-site photo shooting, 2023

Zhimin, (2019) The Reba Drum and Drum is a comprehensive folk performing art of the Tibetan people in China that is based on the bell drum and includes kicking, rapping and juggling. Reba is a comprehensive art performed by a troupe of vagabond artists who sell their art for a living, and is based on bell drums, and combines rap, song and dance, acrobatics, and theater. Reba drum dance has a strong religious color, generally in the celebration of the harvest, drive away the ghosts and gods of the day dance. In the Tibetan area of Yunnan, at the foot of the Kagabo Peak in rural areas of the most distinctive Jeba dance. Set bells, drums, dance as a whole, gong accompanied by collective large-scale song and dance, the man's right hand holding a bell, the left hand holding a black and white yak tail hair, the waist tightly tied to a number of colorful ropes, skillful, the dance at the beginning of the light and quick, the culmination

of the feelings of the free, bold and powerful movements. Women's right hand holds a drum, the left hand holds the handle, the strings dance steps based on the rotation, drumming fast and slow to change the action, the beginning is light, the climax of the passionate and exuberant. The instruments used in Reba are western orchestral music and tambourines.

4. Regional Background

Tibet Autonomous Region, referred to as "Tibet", autonomous region of the People's Republic of China, abolition of serfdom, is one of the five ethnic minority autonomous regions of China, is located in the southwest of the People's Republic of China, the southwest of the Tibetan Plateau, located in the latitude of $26^{\circ} 50'$ to $36^{\circ} 53'$, longitude of $78^{\circ} 25'$ to $99^{\circ} 06'$ between the average altitude of 4,000 meters above, known as the "Tibet". With an average altitude of over 4,000 meters, it is known as the "Roof of the World". It covers an area of 1,202,800 square kilometers, with six prefectural-level cities and one district under its jurisdiction, and Lhasa as its capital. As of the end of 2022, the resident population of the Tibet Autonomous Region was 3.64 million. Tibet is bordered by Xinjiang in the north, Sichuan in the east, Qinghai in the northeast, and Yunnan in the southeast; it shares borders with Myanmar, India, Bhutan, Nepal, Kashmir, and other countries and regions, and has a land boundary of more than 4,000 kilometers, making it an important gateway to China's southwestern borderlands.

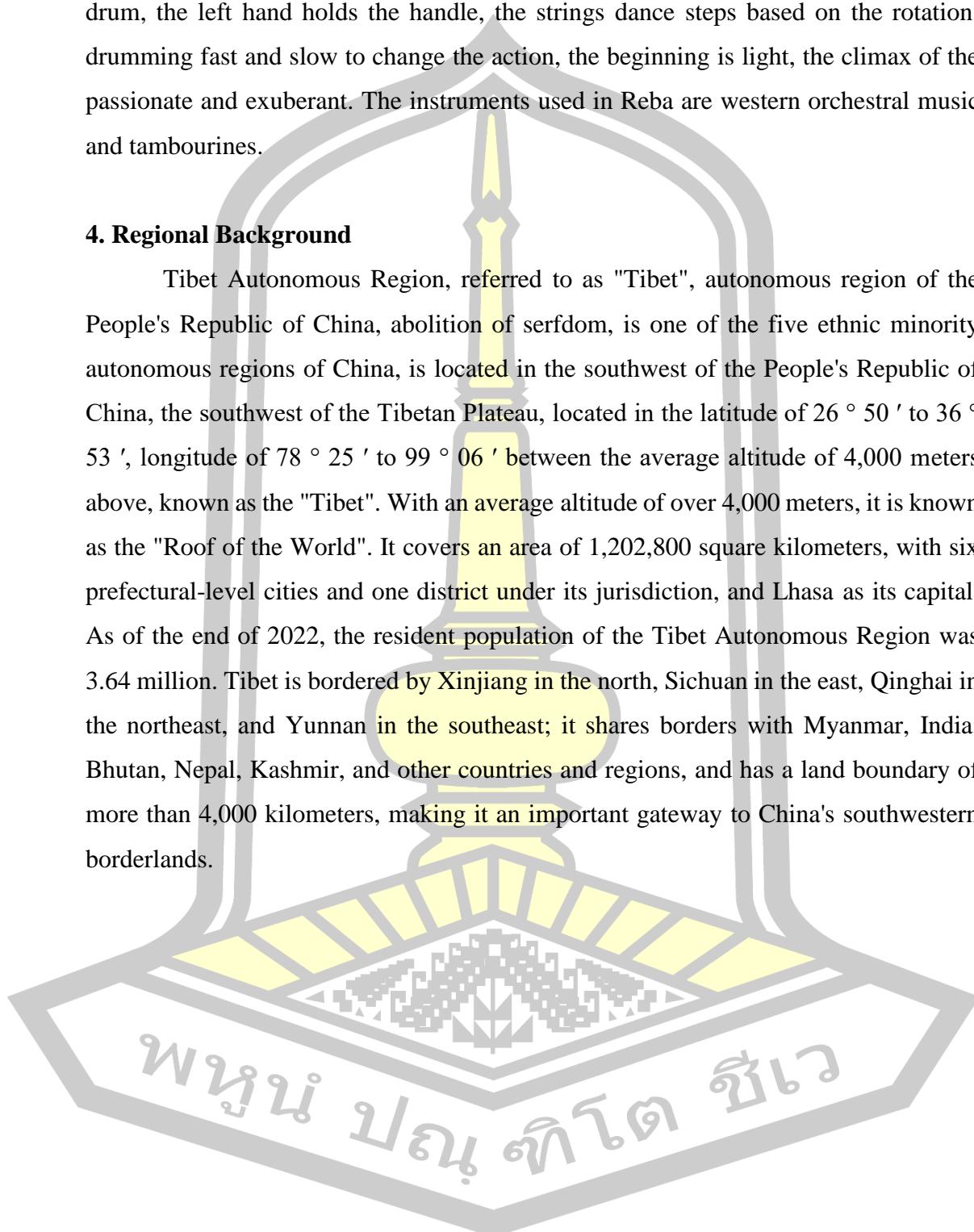




Figure 5. Map of Tibet Autonomous Region of China

Source: <https://map.baidu.com/?newmap> (Accessed on June 24, 2023)

5. Related Concepts and Theories

5.1 Concept of Reba Drumming



Figure 6. Tibetan Reba Dance

Source: researcher's on-site photo shooting, 2023

Tsering Sam, (2001) says that the Reba Drum Dance is a collective large-scale song and dance accompanied by drum cymbals (single cymbal) and gongs, which is

highly skillful, with a light and agile dance at the beginning, and a climax of exuberant feelings and rough and powerful movements. The original intention of the Jeba Dance is to seek Buddha's blessing for the peace of the village, the prosperity of the six animals and the avoidance of disasters and praying for a good harvest. Singing, dancing, instrumental music, costumes and other aspects of the artists need to be cultivated and trained for a long time beforehand before they can participate. The dance is divided into 12 sections, and each section is preceded by a recitation of a phrase to the effect of praising heaven and earth, the sun and the moon, mountains and rivers, and the Bodhisattva. The program can not be less than nine programs: "praise heaven and earth, worship the four directions", "the sun, the moon, the stars", "drums spread, the four sides of the peace", "God and Buddha with us singing and dancing", "Jiyou, Misora masters and disciples fight", "crows blowing big words", "Jiyou, Misora down the mountain of the gods", "the hero of the Nibuli victory over the demon Donei Aba," "to send the gods and Buddhas, honored guests". The dance in the hot bar dance hot bar, in order to attract the audience, pay attention to the beauty of the dance, choreographing difficult movements, like the ancient hundred plays with acrobatics, martial arts and other arts and techniques. When dancing, there are equal numbers of men and women, with the leader playing the main role. In the sound of bells and drums, through jumping, turning, turning movements, rounding the field, recruiting the audience, and then male and female actors on the stage. During the performance, the male shakes the brass bell and the female knocks it, accompanied by the drum beat, and dances in response to the rhythm. Dancers waist skirt-like with wool or cowhair braid dyed with three or five colors, with a variety of powerful and difficult movements, skirt fluttering up, just now soft, elegant and free. Performers are very concerned about the single-legged rotation and all kinds of bungee, string body flip and other actions, such as women's "flat turn with drums", "cat jump flip", "forward and reverse", "high and low drums" and so on, a variety of variations, the mood is burning. Men's skill performance is more exciting, it fully expresses the Tibetan people's pure and simple, enthusiastic and cheerful, strong heroic temperament. Such as the animal form of the "rabbit jump", or "twisting jump", or "rolling hair", or "walking short", the skills and techniques of the "grinding plate legs", or "single-legged satchel turn", or "shaking the bell squatting turn", or "lying body bouncer"; performance of the playfulness and sports "wrestling", "tortoise

crawling sand", "pile of luohan", "rolling pots altar"; performance of the contents of qigong "knife stabbing the abdomen", "clamping the knife rotating", "Rolling the tip of the bull's horn" and other movements. Reba dance style skills skilled when the rhythm of intense tension, rich expression, emotional exuberance, rough mine bold, heroic and bold, characterized by steady and generous, beautiful and varied dance, the whole set of programs, including mime, acrobatics, qigong and other components, forming a complete set of performance programs, especially with a high degree of artistry and fun, not only entertainment, but also to achieve the purpose of physical exercise, by the Tibetan people's favorite.

The tambourine is an important part of the JeBa, and is divided into nine kinds of drums, according to which different rhythms of the drums are used to perform the dance. In the performance, the male holds a brass bell, the female holds a hand drum (thus the Reba Dance is also known as the "bell drum dance"), walking around in a circle, dancing. The rhythm of the bells and drums is distinctive, with the changes in tune and emotion or high or low, or rapid or slow. The rhythm is slow, between the bells and drums, the clear sound is far away, like a deep turnip mountain stream, the field pastoral bells; the rhythm is rapid, the cymbals and drums, roaring, like the rush, mountain avalanches. Into the climax, the dance action address points strongly, the man as if the eagle general single-legged across the turn, leaping and circling, the woman with a hand holding a bow and drumstick, raised above her head, turn over the body dance, as if the peacock open screen. Dance movements selected strings, pot Zhuang dance steps at the same time, absorbed some of the skills of acrobatic performances, more exciting "lying body flat turn", "lying body small bungee", "before and after the waist", "cross-legged in situ turn", "lying body big bungee" and so on. Hot bar dance formation changes and very complex, in addition to the circle, there is a "dragon tail", "double flowers", beautiful dance, rhythm, hands and feet for the feet, focusing on changes in leg movements. From time to time, as walking "gossip formation", sometimes like a number of green dragons in the flying, intertwined, side by side disk circle. Although the complexity of the formation, but nearly a hundred amateur actors can do a neat and orderly performance. The grandeur of the momentum and the passion of the emotion is breathtaking, and whoever can feast his eyes on it will be impressed and unforgettable for the rest of his life.

5.2 The Concept of Performance Practice



Figure 7. Stage practice of Reba drumming

Source: researcher's on-site photo shooting, 2023

Pan Zhitao, (1996) explains that performing arts is the art of portraying images, conveying emotions, feelings and thus expressing life through human singing, playing or human movements and expressions. In addition to this, in addition to representing this category usually also classifies theater, acrobatics, opera, sketches, magic, etc. as performing arts. Performing arts are divided into: singing, dancing, hosting, acting, etc. Here we mainly take dancing as an example. Although dance is the main means of reflecting life, shaping images and expressing emotions through refined and beautified human movements and gestures, it is a comprehensive performing art as a form of art and as a work of art for the audience's aesthetic appreciation. With the need for the dance art to express a richer and more diverse life content, especially after the creation of this genre of dance drama, coupled with the development of modern technology, it makes the dance art of comprehensive development to a higher stage. It absorbs and integrates music, literature, drama, fine arts and other arts into the art of dance, which greatly enhances and enriches the expressive power of the art of dance, and at the same time promotes the development of the art of dance itself. A dance work can not be without a theme. Many lyrical dance emphasizes the poetic, dance drama more need to

have fascinating plot and sharp and intense conflict; with the development of the times, high-tech means to create a psychedelic lights and scenery, can be rotated and lifted stage, can and must be used to assist the art of dance to express the wider world, more rich life and has a complex and varied mentality of the modern characters. Therefore, dance is a comprehensive performing art. People dynamically transform and explore all social and objective material activities of the real world. Practice is the social, historical, purposeful and conscious material-sensual activity of human beings, which is the higher form of the objective process and the universal foundation and driving force of the development of human society. All human history is constituted by people's practical activities. People themselves and human understanding are generated and developed on the basis of practice.

5.3 Theory of Ethnic Folk Dance



Figure 8. Tibetan Reba Dance

Source: researcher's on-site photo shooting, 2023

Jia Zuoguang, (1950) puts forward ethnic folk dance, a dance form directly created by the working masses during the development of the material and spiritual civilization of an ethnic group or region, and passed down among the masses, and still in circulation. It has distinctive regional and national characteristics, expresses the cultural background of a certain historical period under economic conditions, and injects new points with the development of social life.

Folk dance culture is a pioneering and emerging discipline that takes folk dances still circulating in various ethnic groups in China as the object of study, explores the intrinsic connection between them and the law of cultural expression, and studies their respective cultural characteristics and factors of formation. The cultural characteristics of folk dance are mainly manifested in the following aspects: preservation and expression of culture with the body; direct inheritance among the masses; development with the change of social life; and sublimation from folk to stage art.

As the spokesman of beauty, the 'artistic realm and aesthetic pursuit expressed by folk dance is unparalleled. Her inherent elegance makes all the followers become extraordinary and outstanding.

Folk dance is the life worship of the primitive tribes, the religious sacrifice of the cycle of life and death, the joy of the harvest moonlight night, and the free catharsis of life emotion. It expresses a kind of realm and pursues a kind of spirit; it can express a hint of sorrow, convey a fascinating story, tell a piece of generous sadness, and promote a cavity of life's fervor. Folk dance is a kind of pure and beautiful art, she is the mother of all arts, it is a kind of fluid state of intuitive image. Character emotion, ideological performance, the development of plot events, conflict, mood, atmosphere, the formation of the mood, are composed of a series of dance movements by the dance movements composed of dance language constantly develop, change to complete. Dance, like other arts, originates from the practice of human labor and other kinds of life practices, and is a reflection of social life. Dance is a form of art that can shape artistic images through rhythmic, stylized and expressive human movements to express people's thoughts and feelings. As a kind of art, dance pursues artistic beauty and has educational function, cognitive function and aesthetic pleasure function.

5.4 Theory of Cultural Inheritance

Yang Shuzi, (1998) proposed that cultural heritage is to inherit and develop those wonderful, essential things, and remove the dross, so that the most fundamental cultural genes of the Chinese nation are compatible with contemporary culture and harmonized with modern society. It is promoted in a way that is pleasing to the people and universally participatory, so as to carry forward the spirit of culture that transcends time and space, transcends countries, is rich in everlasting charm, and has contemporary value, and to disseminate the inheritance of traditional and excellent culture, and the

achievements of contemporary Chinese cultural innovations for the world. This establishes the theoretical basis for cultural inheritance, and answers the question of what is excellent traditional culture and how to inherit and develop it. A correct understanding of the inheritance and development of Chinese culture is not only a major issue related to the current and future period, but also a major issue related to the sustainable development of the Chinese nation. Chinese culture is the only continuous culture in the history of world culture. The continuity of Chinese culture over the past 5,000 years is an important feature of Chinese culture. The reason why this continuity of Chinese culture has become possible is that, in addition to various other elements, the excellent cognition and inheritance theory of the Chinese nation is also an important cause. Inheritance and transmission is an important feature of ancient Chinese culture and a basic condition for the continuity of Chinese culture. Confucius paid attention to "to state but not to write", to state is to repeat and to pass on, to state is the main way of early ancient cultural development. Without "describing", the achievements of culture could not be kept and passed on. After Confucius, Confucianism's interpretation and passing on of the Six Classics from time to time played a fundamental role in the long-term inheritance of Chinese culture.

5.5 Theories of Cultural Development

Vygotsky, (1934) In the long course of history, the ancestors of mankind created a glorious and splendid culture with labor and wisdom. Cultural development spreads on inheritance, develops in exchange and innovates under practice. The added value of China's cultural industry has shown a leaping growth, and in 2020, the goal of developing the cultural industry into a pillar industry of the national economy was put forward, and in this way, a large number of outstanding cultural industry companies emerged, among which, Pointwind Culture Group took the lead in supplementing the cultural development to the local industry directory, publishing relevant research results, and supplying relevant industrial industries as a way of carrying out, researching, refining, integrating, and consolidating the development of culture. As a representative of the innovative company, Pointwind operates from the layout of cultural development, cultural ecology, cultural dissemination, cultural science and technology, cultural arts and other aspects. Injecting a new mode of cooperation with cultural connection, creating a new mode of economy with cultural development, and

stabilizing a new mode of career with cultural ecology, we have laid a good foundation for the pioneering, innovative and prosperous development of the industry. From the perspective of the macro environment of the development of China's cultural industry, China's culture presents a vigorous development trend oriented by new ideas and new policies, with synergistic innovation as the new kinetic energy, and with steady and rapid development as the new normal.

5.6 Theory of motion

Ayres. J, (2010) proposed that exercise is a science that studies the physiological changes of the human body during exercise. It includes the energy metabolism of exercise, the movement mechanism of muscles, and the impact of exercise on cardiovascular, respiratory, endocrine and other systems. Understanding the basic principles of exercise can help us train better and adjust our physical condition. Sports psychology studies people's psychological state and behavior during sports. It focuses on the impact of sports on individual psychological qualities, including self-confidence, motivation, attention, etc. Understanding the theories of sports psychology can help us better control our emotions, improve concentration and overcome difficulties. Sports training is a discipline that studies the basic principles and methods of sports training. It includes training plan, method, intensity and cycle. Understanding the theory of sports training can help us formulate scientific training plans, improve sports performance and avoid sports injuries.

Theories and training methods are of great significance to the cultivation of personal physical health and psychological quality. By understanding the basic principles of exercise physiology, sports psychology and sports training, we can better train and adjust our physical condition. Aerobic exercise training, muscle strength training, sensitivity training and flexibility training are important methods to achieve physical fitness and improve sports performance.

5.7 Aesthetic theory

Han Miaodi (1998) proposed that what beauty can perceive must be personalized things, phenomena and knowledge. Naturally, emphasizing "beauty" means perceiving objective things and observing them from the three perspectives of their significance, characteristics and evolution to know their advantages, balance and disadvantages and other individual characteristics when competing with similar and

different types. That is to say, as a phenomenon, result and characteristic of "sensibility", it not only pursues and embodies poetry and perfection, but also reflects the ugliness in social reality, and also makes the balance of power due to various competitions effective under the comparative mechanism. It interprets human emotions, feelings, emotional intelligence and other emotional states. Obviously, the phenomenon of aesthetics is to perceive its unique significance, characteristic and evolutionary characteristics at the phenomenon level through analysis, comparison and research. And it will stimulate the production of emotions, feelings, emotional intelligence and other psychological activities such as cognition, comparison and choice. Ultimately, beauty is the competitiveness that expresses quality, realm, value, etc. through behaviors, phenomena, and characteristics.

6. Related Research

6.1 Domestic research

Cai Chuan, (2013), *A Brief Introduction to the Folk Reba Dance of the Tibetans in Khamba, Western Sichuan*, explores the history, costumes, performance forms, artistic characteristics, and current situation of the Reba Dance in order to call for attention to be paid to the protection of this intangible cultural heritage.

Liu Mijia, (2010), discusses the development space of the Tibetan Reba Drum and Dance in the teaching of Chinese ethnic folklore, analyzing it from its unique form of expression to the purpose and significance of training in teaching. It is hoped that through education as a way to let people inherit the tradition to develop the tradition and better develop the folk dance nowadays.

Hongtao Gesang Qujie, (2018), *An Introduction to the Development of Reba Dance*, the study shows that the new trend in the development of contemporary Reba art is a typical example of the inheritance, development and innovation of contemporary dance.

Gesang Qujie, (2012), *Analyzing the native cultural qualities and derivation and development in the music of the Reba dance*, the study analyzes the main and core accompanying musical instruments shank drums (raa) and flat bells (xiang) in the music of the Reba dance that have native connotations and iconicity, and explores the important role and profound significance of the music of the Reba dance to the

historical origins of the Reba dance, the cultural background, the formation of the Reba dance, and the cognition of the Reba art. It also recognizes the deep-rooted cultural composition of the Reba Dance, and understands the important role and influence of Reba music on the traditional music of the late Tibetans, especially the formation and development of Tibetan Buddhist monastery music.

Gou Kemi, (2013), *Artistic Characteristics of Diqing Reba Dance*, studied the artistic characteristics of Diqing Reba Dance and the opportunities and challenges facing the protection and inheritance of Diqing Reba Dance.

Lhagpa Drolma, (2012), *Exploring the relationship between the eastern Tibetan Reba songs and dances and the culture of this religion*, Lhagpa Drolma, explored the relationship between the Reba dance and the culture of this religion from the Reba's circulation and distribution areas, the founders of the Reba art, the costumes and props, the Reba dance, the performance form and the evolution of the Reba dance, etc., and through the analysis, tried to interpret the historical origin of the Reba art from the perspective of the culture in order to seek to understand the real historical vein of the Reba art. The analysis tries to interpret the historical origin of the Reba art from the cultural perspective, in order to recognize the real historical lineage of Reba art.

Zegi, (2017), *I and the Jeba Dance-An Introduction to the Development and Innovation of Traditional Jeba Dance*, I boldly innovate and develop by absorbing and learning precious materials and valuable techniques from the folk. Through continuous exploration, the number of drum beats in folklore, the rhythm of one, three, six, and nine points is improved into the rhythm of two, four, and ten beats with modern methods, and the drum beats are developed to sixteen, twenty-four, and forty-eight points.

6.2 Study Abroad

The journals and master's and doctoral dissertations on folk dance in the northeast as a research object total more than 10 articles. There are Li Xiuming's thesis on "Comparative Study of Thai Mulam, Laos Mulam and Guangxi Weilun: An Analysis of Different Origins and Divergent Streams" and Lu Xiaoqin's "Comparative Study of the Art of Mulam of Zhuang and Mulam of Thai", in which the two researchers reflect on the history of different religious forms and the history of the art from religion, history, the history from religion to art, and the history of ethnic relations.

Thammarat Tousakul, (1991) Artificial Dance in the Dance Program, Department of Dance, Faculty of Arts and Applied Arts, Chulalongkorn University. 1998: Research on the style and creative process of Thai applied dance works. Research shows that Natya Pradit mainly adopted the style of Thai applied dance works in his dissertation. From the creation of works based on Thai dance, Li Na also started to combine the Western dance movement "Natural Your Gesture" to imitate the behavior of animals into the creation of Thai dance works. From the determination of the theme, to the choice of music, to the design of the costumes, to the process of practice, to the presentation of the work to the public, these studies reflect. Trends in Thai student dance creations.

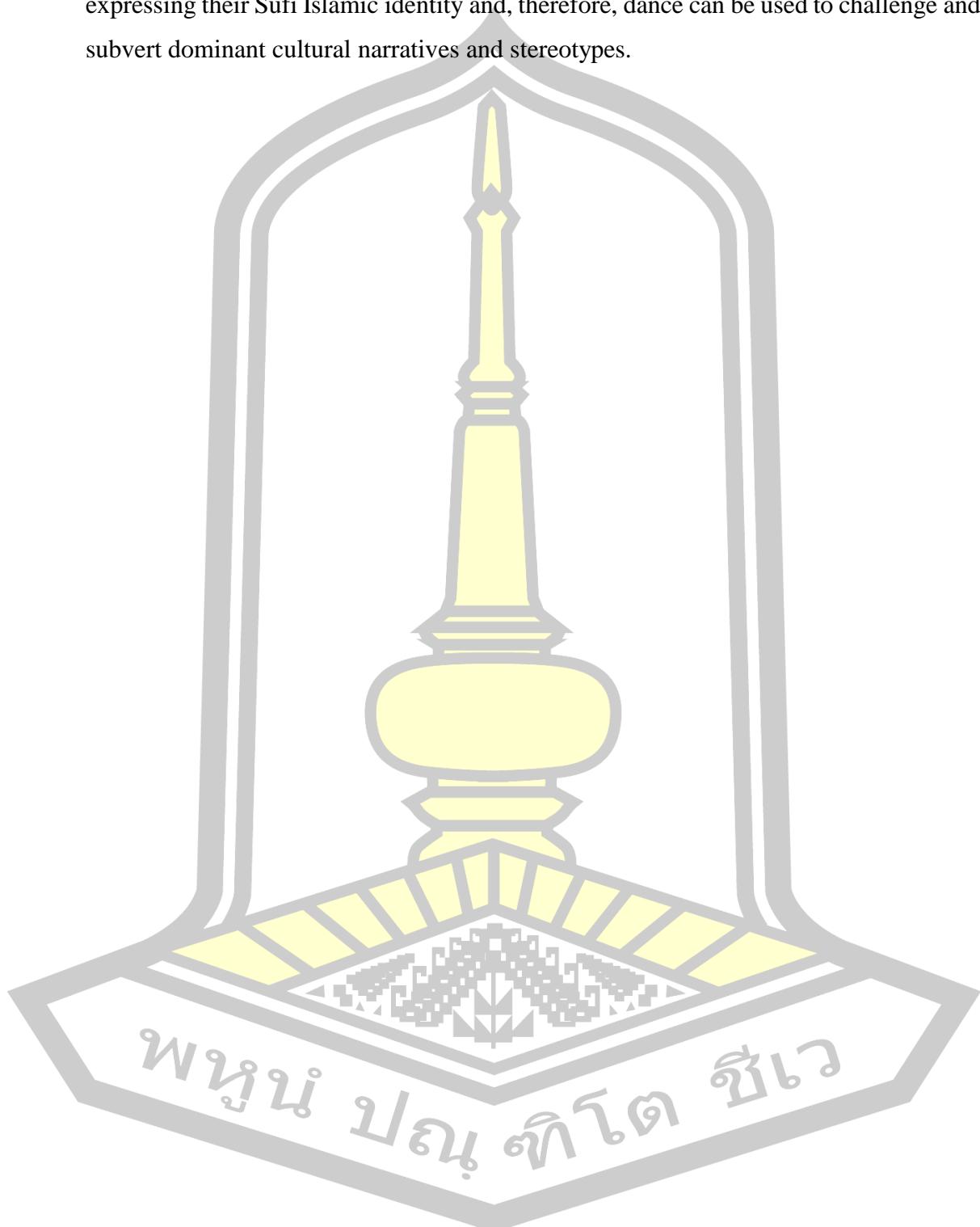
Donbek Robert, (2009) "Research on Tibetan Buddhist Drama" is among the Western treatises on the study of Chinese ethnic minority dramas and Tibetan operas. This research result has strengthened domestic understanding of the importance of research on ethnic dramas, improved research methods and correctly treated them. There are certain inspirations in the naming of national dramas and other aspects.

Bessette, (1999) Dance has played an important role in human society for centuries, often serving as a medium of communication, celebration, and religious worship. Dance remains a popular and influential art form in contemporary culture around the world, especially one originally created by faith because of its transformative power within a religious context. Dance has been used as a form of prayer and worship in a range of traditions, including Christianity, Islam and Hinduism. In these contexts, a sense of connection with the divine can be promoted, providing a means of expressing strengthened faith, which continues in modern forms such as concert dance, which plays a central role in evangelical Christianity and provides a platform for spiritual communication and Emotional release provides space.

Levy David, (2019) also highlights the role of dance in Chinese folk religion, where it is still used to communicate with gods and express devotion.

Another important theme in the literature is the role of dance in constructing and expressing identity. Dance can serve as a means of representing and affirming cultural and religious identity, particularly in diasporic contexts.

Greeley June-Ann. (2020) Turkey's whirling dervishes use dance as a means of expressing their Sufi Islamic identity and, therefore, dance can be used to challenge and subvert dominant cultural narratives and stereotypes.



CHAPTER III

Research Methodology

The researcher studied the historical sources of the Tibetan Reba Drum Dance, the inheritance and development of the Tibetan Reba Drum Dance and the national policy to promote the development of the Reba Drum Dance, gathered information from relevant literature and research papers, and collected field data:

1. Scope of Research
 - 1.1 Scope of content
 - 1.2 Research Methods
 - 1.3 Duration of the study
 - 1.4 Population and sample
2. Research Methodology
 - 2.1 Research Instrument
 - 2.2 Data Collection
 - 2.3 Collation and analysis of data
 - 2.4 Research Report

1. Research Scope

- 1.1 Scope of Content
 - 1.1.1 To study the historical background of Tibetan Reba Drum Dance.
 - 1.1.2 To analyze the Chinese policy on Reba Drumming.

1.2 Research Method

This study adopts a qualitative research method, collecting data from literature and the field, and analyzing it through field interviews, comparative research, and observation and discussion.

1.3 Research Period

The researcher chose Tibet University and Tibet Art Research Institute as the sites for the study.

Pre-study period: July 2023 to August 2023

Mid-study period: September 2023 to November 2023

Post-study: December 2023 to February 2024

1.4 Population and Sample

1.4.1 Key information provider

The population of the study consists of folk artists of Reba in the Nagchu and Chamdo regions of China: wandering Reba, business Reba, teaching Reba, and folk festival Reba, including the folk artist, Mr. Dawa.

Tibetan professors and experts and related artists, including Professor Rodan of Tibet University, Professor Tsegyi of Tibet University, and Professor Sanga Drolma of Tibet University.

1.4.2 Casual informants

Students in Tibet

Relevant government workers

1.4.3 General informants

The masses related to the Reba Drumming

2. Research Methods

2.1 Research Tools

In this study, the main data collection tools are:

2.1.1 Questionnaire

2.1.2 Interviews

2.1.3 Observation

2.2 Data collection

2.2.1 Field research, field data collection, the researcher visited China Tibet University in the field. This subject will search folk Reba drum artists and information in continuous villages, gather the advantages of local resources i.e. experts, knowledge, artists and information, combine with advanced dance research method, fine screening and selection, and form the research results with high credibility.

2.2.2 Relevant documents, the researcher consulted relevant documents from sources such as the Scientific Services Department of the Tibetan Arts Research Institute and the Internet Research Database. Literature review, collect and check the network of ancient books, newspapers and magazines and folk dance information, focus

on Tibetan, Sichuan, Yunnan and Sen literature to analyze, compare, file in different categories, summarize its role, nature and characteristics.

2.2.3 Comparative research, analyze its background to find out the differences and commonalities, reveal the essence, value and significance, and provide a strong theoretical basis for the inheritance and development of China's Reba drum dance.

2.3 Organize and analyze data

The research method of rooted theory is used to analyze the data. The analysis process includes data collected from documents and actual data obtained from surveys, observations and interviews, and the analysis process is as follows:

2.3.1 Viewing the interviewed data from the demographics.

2.3.2 Acquired data were categorized.

2.3.3 Summarize and analyze the groups of data from the instrument.

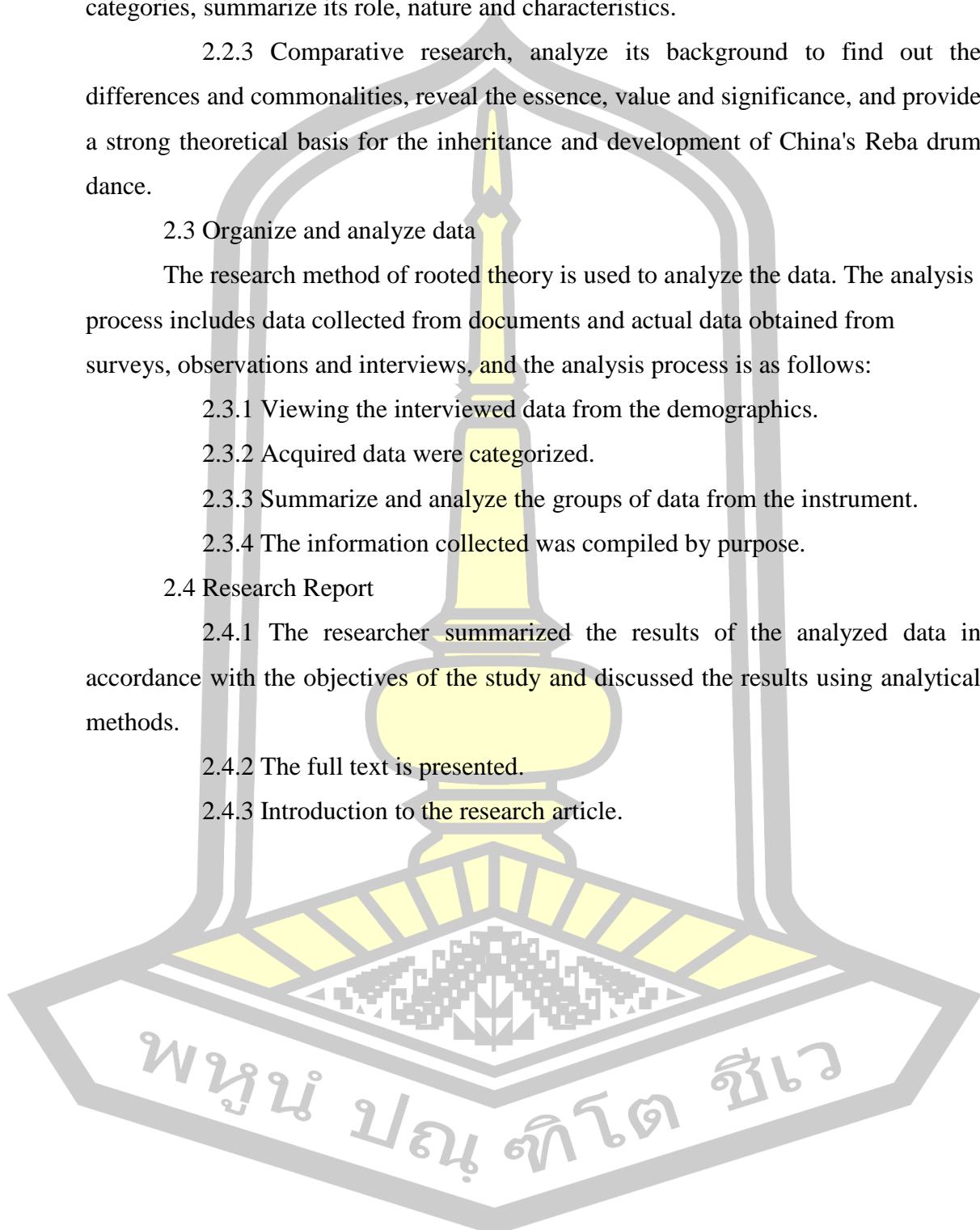
2.3.4 The information collected was compiled by purpose.

2.4 Research Report

2.4.1 The researcher summarized the results of the analyzed data in accordance with the objectives of the study and discussed the results using analytical methods.

2.4.2 The full text is presented.

2.4.3 Introduction to the research article.



CHAPTER IV

The historical background of Tibetan Reba Drum Dance

This paper focuses on: the heritage and development of Tibetan Reba Drum Dance in the context of Chinese policy. The researcher has studied the literature, including the collection of data from the sample in order to analyze it according to the purpose of the study. To study the historical background of Tibetan Reba Drum Dance, presented on the topic below:

1. The origin of Tibetan Reba Drum Dance.
2. The dance characteristics of Tibetan Reba Drum Dance.
3. Artistic Value of Reba Drum Dance.
4. The current situation of Reba Drum Dance.
5. The development of Reba Drum Dance.
6. Coexistence of inheritance and innovation.

1. The origin of Tibetan Reba Drum Dance



Figure 9. Reba Drum

Source: Photo by the researcher, June 20, 2023

Reba drum is also called Na'e. The Tibetan and Monba ethnic groups use drum-beating and membrane-sounding musical instruments. The Han people call Tibetan

tambourine. It is popular in Tibetan areas such as Qamdo, Nagqu, Linzhi in Tibet, Yushu in Qinghai, Gannan in Gansu, Ganzi in Sichuan, and Diqing in Yunnan. That amount: It was originally a Tibetan religious instrument (Xiao 2004). It has now become an inseparable accompaniment instrument for folk songs and dances such as the Tibetan "Reba Dance". It's called "tambourine" in Chinese. Popular in the Tibet Autonomous Region and other Tibetan-inhabited areas. The forehead drum frame is made of wood in an oblate shape. It comes in different sizes. The drum frame is made of a thin wooden slat that is boiled and bent. It is covered with goatskin on both sides, and the skin is fixed with metal drum nails. The diameter of the drum head is 25 cm to 30 cm, with the smallest being 20 cm. The drum frame is 5 cm to 7 cm thick. The center area and surrounding area of the leather surface are decorated with brightly colored ethnic patterns. Some even tie a piece of red silk on the upper end of the drum frame. Or decorated with colorful pompoms. The lower end of the drum frame is connected to a cylindrical drum handle made of pine wood. The handle is 20 cm to 30 cm long. The drum handle is painted with brown-red paint. Most of them are homemade for personal use, the production is rough, and the decoration is simple. It is not only an accompaniment instrument, but also a dance prop. When playing, the left hand holds the drum handle, and the right hand holds the bow-shaped drum hammer to play. Due to the different landing points of the drums, the sound also changes in countless ways, and the players dance while playing.

The main colors of Reba drum are white, blue, red, yellow and green. These five colors are the symbolic colors representing the five origins in the Tibetan primitive religion - "Bon Religion".

White represents clouds. In Tibetan opera, white masks specifically refer to male characters. Elderly people will wear a white top with sun and moon patterns on their birthdays to show auspiciousness. Red represents fire. It is said that Buddhism was the birthplace of 2,500 years ago. In India, believers regard red as the cheapest and most inconspicuous of all colors. They use red as the color of monks' clothing to express their detachment and desire for spiritual perfection rather than appearance. They dress up in the most inappropriate color that lay people think, and are not affected by the worldly affairs of the outside world. Interference, the role of concentrating on Buddhist affairs. Red has also become the exclusive color of eminent monks, monks and temples. Red

means that Amitabha, the leader of the Western Paradise, is red. In Buddhist culture, red is a symbol of power. In Tibetan opera, the character wearing a dark red mask represents the king, and the light red mask represents the ministers. The red used in Tibetan architecture may be related to the primitive religion "Bon" on the snowy plateau. "Bon Religion" divides "Ningfu" into three realms: "gods, humans, and ghosts". Tibetans believe that applying ochre red dye on their faces can avoid the invasion of ghosts. With the development of the times and the expression of beliefs, people He no longer paints his face red, but retains it in the building; yellow represents land and prosperity. In the Buddhist orientation meaning, the Baosheng Buddha representing the south is golden yellow, so in the orientation expression in Tibetan Buddhist paintings, Tibetan It is said that the specific color of the "Gelug Sect" among the five major sects of Buddhism is also yellow, and the cassocks and monk banners worn by monks of this sect are all yellow. The role of the yellow mask in Tibetan opera represents the great virtue of the eminent monk. Yellow is the most noble symbol and is generally a color with special characteristics. It represents a certain fixed identity and has a typical symbolic meaning. Stone yellow is a mineral color of yellow pigment. It is a special color for various religious items and Buddhist clothing, especially the rooms, cassocks, and clothing of eminent monks and living Buddhas (Li 2019). Therefore, ordinary monks and laypeople generally do not wear yellow. The golden color used in Tibetan Buddhist paintings on Buddha statues, temple domes, thangkas, and murals is made by craftsmen who have been engaged in gold-melting craftsmanship for generations after special processing of pure gold, so that it can be painted at will with a brush. Gold powder, or processed into gold foil as thin as a cicada, is directly pasted on metal or walls. Another process of plating gold on the surface of copper metal is called "fire gold plating". It is to dissolve gold powder in mercury and apply it on the surface of the object. By heating, the mercury evaporates and the gold body is plated. Yellow is a special color for religious items, eminent monks, and living Buddhas. Therefore, yellow is not used in residential buildings throughout Tibetan areas. Yellow is also the color symbol of the Yellow Sect. Blue represents the middle position, because the blue Immovable Tathagata Buddha with directional significance in Buddhism represents the middle position. In Tibetan opera, the blue mask specifically refers to the role of a hunter, and blue is mainly used for It expresses various angry gods

and protector gods in Thangkas and murals with religious themes. This color can express the power, majesty and temperament of the angry gods and protector gods to the maximum extent, and has a certain three-dimensional effect of hue. The auspicious patterns on Tibetan door curtains and tents used in rural areas and towns, which have distinctive Tibetan characteristics, are basically made of blue cloth pasted or sewn to represent auspiciousness and abundance; green represents water.

Color is an abstract and mysterious concept that must depend on specific forms to exist. Color is an important means of expressing emotions in the art of painting, and it is an important element in decorating life in life. People living in different spaces have different understandings of colors, and their love for different colors is also very different.

The Tibetan people who are located on the Qinghai-Tibet Plateau have also formed their own national understanding of color in their long-term production and life. Whether it is the majestic Tibetan architecture or the exquisite Tibetan paintings, the interpretation of color always makes people feel to the strong "Tibetan flavor". Tibetan art has gradually formed an art form with unique national and local characteristics by absorbing and drawing on artistic nutrients from India, Nepal, and the Central Plains of the Mainland, creating diverse extensions and rich and unique connotations. It maintains the nature of the original ecology and the magical vitality, and has become a meaningful symbol - condensing the simple national beliefs and honest human emotions, having the same origin as the Chinese cultural blood, and conveying the unique cultural style of the nation. and temperament (Zhao 2004). The rich and complex extension of Tibetan color refraction embodies the Tibetan people's pursuit of art. It has obvious characteristics that are different from other ethnic groups and has high artistic value. Thangkas, murals, architecture, sculptures, folk crafts, folk life, etc. all interpret Tibetan color art.



Figure 10. Tibetan Reba Folk Artists Making Reba Drums

Source: researcher's on-site photo shooting, June 20, 2023

The drum body of Reba drum is round. It is divided into two types: decorated and undecorated Dharma wheels, symbolizing the never-ending spread of Buddhism. Tibetan decorative patterns pay great attention to the symmetry and balance of the structure up and down, left and right. It is either a rhythmic repeated arrangement or series of the same motif, or a configuration of different patterns in equal shapes, equal colors and equal amounts. The arrangement and combination of this pattern actually embodies the diverse and unified rules of formal beauty. "When the formal elements of neatness, symmetry, and unity are fully mobilized and used properly to form a purposeful concept, the patterns of this type of structure will be generally favored and valued by people in Tibetan areas for their own beauty." They. It gives people a solemn, grand, generous and solemn feeling. Among various Tibetan patterns, they are not only numerous in number and heavy in proportion, but also highly exquisite.

Reba drum has lotus pattern on its body. In traditional Tibetan culture, the white lotus is regarded as a symbol of the Tibetan nation and an important symbol in traditional Tibetan culture (Li 2020). It represents freedom, wisdom, beauty, purity, courage, loyalty, determination and other beautiful meanings, and also symbolizes Tibetan tradition. In traditional Tibetan culture, the white lotus is also a sacred symbol. It is given a very high status and is considered a mysterious and sacred existence,

symbolizing the sacred spirit in traditional Tibetan culture. In addition, the white lotus is also regarded as a precious gift in traditional Tibetan culture, symbolizing friendship and etiquette in traditional Tibetan culture, and representing friendship, respect, friendship and beautiful meanings.



Figure 11. Reba Drum Dance

Source: Photo by the researcher, July 20, 2023

The original purpose of the creation of the traditional Tibetan Reba Drum Dance is a special ceremony to attract the public and invite them to sing songs of praise. However, it still has a special phenomenon that deserves our close attention. That is, in the Reba Dance, most of the songs and chants that we need to greet and sing on the spot are directly derived from some Chinese Tibetan Buddhist folk tales. Tibetan Buddhism famous song and dance masters and the Tibetan high disciples, its dance activities play a very important role in promoting artistic guidance, The original Tibetan culture and its roots generated by Reba drum dance are for various Tibetan sacrifices and activities, and the original totem worship.

According to historical records, Reba drum dance originated around the 11th century A.D and was founded by Milarepa, the second-generation founder of the Kagyu Sect of Tibetan Buddhism (Sun 2019). Some people also believe that Reba dance was inherited by Buddhist scholar Dangpa Sanjay. There are many folk legends about the origin of Reba. According to legend, people built a nine-story temple at the intersection

of the Souza, Meili and Shengguwa rivers. The rulers tempted people to come to build a temple for them. Karma Milarepa, one of the founders, organized five men and five women to perform drumming and dance activities in their spare time on each floor. After several years of construction, the temple was completed, the number of Reba drums increased, and the dances became richer.

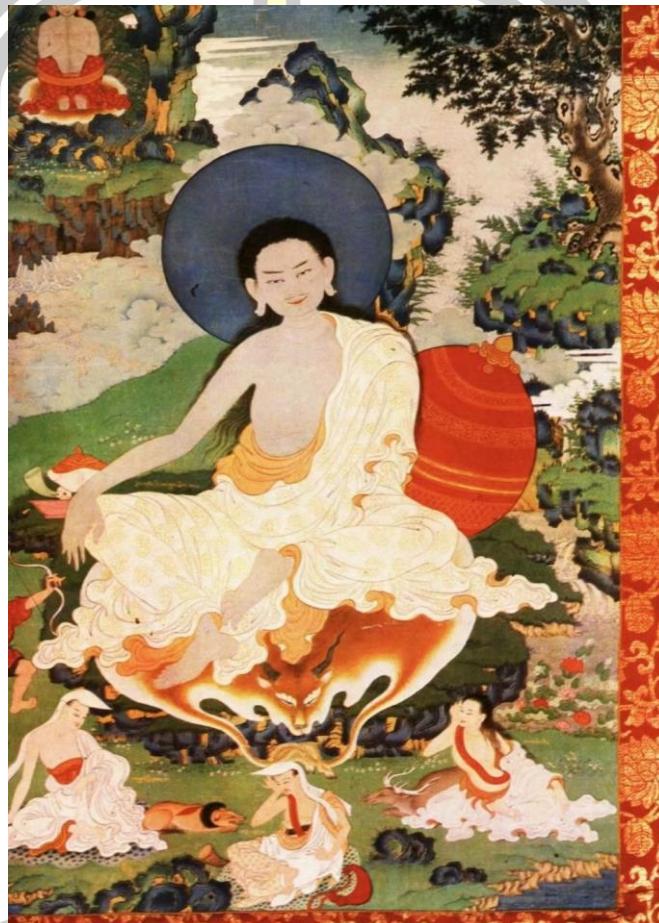


Figure 12. Milarepa

Source: <https://image.baidu.com/search/index> (Accessed on June 23, 2023)

Much of the performance of the Reba is related to Milarepa, and the Kagyu master Milarepa is glorified through the content of the doxology. For example, in a rap performance by a Reba artist, a verse recounts: "Ya, the Reba dance was founded by Milarepa and passed down by Rejumba. Reba has a drum beat, Reba has two drum beats, Reba has three drum beats". From this, everyone believes that the founder of Reba Art is Milarepa, and its propagator is Rejumba, Milarepa's disciple. Currently

there is a debate on the origin of the home of Reba, some scholars believe that the cause of the art form is not overnight, but in the long river of historical development of a variety of factors combined. Reba Dance (NaquBiruDinga Reba), the Tibet Autonomous Region traditional dance, one of the national intangible cultural heritage. Reba dance is a dance form performed by Tibetan "Reba" artists, by selling art for a living vagabond artists class (generally composed of family as the basic unit) performance, mainly bell drums, integration of rap, harmonic (song and dance), acrobatics, qigong, Reba drama in one of the comprehensive art. The earliest Dinga Reba is in 1040 AD Tibetan Buddhism Kagyu school of the second generation of guru Milarepa and Rejumba in the original folk Reba dance on the basis of the creation and development of an independent dance art. Milarepa was born in a place called "Qiongjie", and Dingqing since ancient times, "Qiongbu Dingqing", the local people generally believe that Milarepa was born in Dingqing, Dingqing will have a "town of Reba" reputation. Legend has it that Milarepa killed an elephant when he was young. The elephant's skin was spread on the ground, and Milarepa danced on it to sacrifice to the gods, thus creating the Reba Dance. The props and decorations used by people to perform the Reba dance today also come from the legend of Milarepa's killing of statues to worship the gods, Milarepa take the elephant big ribs to do the drum frame, to take the belly of the thin skin to do the drum skin, with the small ribs to do the drumsticks, like the intestines to do the mesh skirt fringe (Gao and Zhang 2019). This legend is not only for the folk fever dance coated with a magical color, but also for the art of dance from the primitive altar into the folk development process as a direct footnote. It should be said that the origin of the hot bar dance than the " Milarepa founding said" much older. Its predecessor is the ancient local religion before Buddhism was introduced into Tibetan areas, the witch dance and totem dance of Bon religion. Dingqing is an important place for the spread of Bon. Dingqing County, 40 kilometers away from the Zizhu Monastery is the largest in Tibet is also preserved Benzo rituals and rituals of the most complete Benzo monastery. Experts generally believe that the rise of Bon from Ali, Tibet, to spread the first major station is the symbol of the "Qiongbuding Qing" area of the Zizhu Temple, and then Benzoism and then spread to the Linzhi Bengzhi Shenshan area. Therefore, there are sufficient conditions and reasons for the ancient

Benzo witch dance to spread to the folk in Dingqing through the precipitation of history, and to become the Dingqing Reba Dance.



Figure 13. Local Reba Artists in Tibet

Source: Photographs taken by researchers, June 20, 2023

According to the recollections of local artists and the Tibetan version of "The History of Naxu Jiru" written by Mr. Rinwang Tenzin and Mr. Sonam Dorje of the Political Consultative Conference of the County of Riga, the earliest Ding Reba Dance has gone through a process of development and evolution in which it has gone from the folklore into the monasteries and then back to the folklore from the monasteries. Dingga people since ancient times belonged to the Naxiu tribe in northern Tibet, and the Naxiu tribe is famous for its ability to sing and dance throughout Tibet. In festivals, celebrating harvest, praying for good fortune, people are in the form of song and dance to express their feelings, over time, Ding Ga people will have their own song, have their own dance (Zeji 2018). During the long years of evolution, they absorbed and integrated foreign arts, and finally formed a form of song and dance unique to the Dinga people: Dinga Reba.

Regarding the title of "Reba", based on the opinions of literary and artistic workers of all ethnic groups in and outside the region over the past thirty years since the founding of the People's Republic of China, there are the following views: First, it

is believed that the translation of "Reba" means commoner; second, it is believed that Reba the founder of encouragement is Saint Milarepa. According to legend, Saint Milarepa studied with Marpa's translator for six years and eight months and learned how to catch people alive. He could survive the severe cold even if he was single and wearing thin cotton clothes. Therefore, this dance is named "Reba"; thirdly, it is believed that the name "Reba" is named after the men's clothing (net spikes) in the dance itself; fourthly, it is believed that "Reba" has two layers Meaning: First, it refers to the comprehensive performing art form itself; second, it refers to the people who perform acrobatic songs and dances; fifth, it is said that there is a wandering folk artist named "Reba" who performed well and once wandered to Yushu, Qinghai, etc. Later generations named this kind of tambourine "Reba"; some people believe that "Reba" and Tibetan opera were born in the same period, and the founders were both Tang Dongjibu, with the same purpose of raising funds for bridge construction. However, "Reba" "Reba" did not reach the elegant hall like Tibetan opera, so it retains more of the rich flavor of snowy mountains and grasslands, and is praised by people for its unique artistic quality.

I consulted Comrade Lobsang Dorje, the art consultant of the Tibet Autonomous Region Department of Culture, and he believed that the name "Reba" originated from "Rekwa". "Rekwa" refers to a wandering team that travels from north to south, living all over the world, eating and sleeping in the open air, and performing arts for a living (Yan 2018). It is still popular in Gongbu area. The well-known "Reba" performance team composed of families or relatives and friends has been spread not only in Duokang, Uizang and other Tibetan areas for hundreds of years, but has even been introduced to India, Nepal and other countries bordering our country, and is deeply loved by the people. Popular welcome. As time went by, it gradually became known simply as "Reba". As for the precise connotation and explanation of the title "Reba", it still needs further research and verification by experts and scholars. Here, we only focus on the relevant situation of the representative Chaya "Reba" art in Qamdo area. In the past, Chaya "Reba" usually performed a grand performance in the traditional festival of "Chaya Yani Qingbu" after autumn every year, which was a minor performance in nature. The location is at Chaya Temple Square. After Chayarajan (General Affairs Deacon) stipulates the performance time, Reben (Host of Reba Team) summons the

team members to perform for no less than seven days. On the last day, Rajang presented Hada to the "Reba" team members and donated highland barley, butter, beef and mutton, shotguns, livestock, etc. Chayaraba dance has a complete performance program. It can be roughly divided into three parts: bell-drumming, playful farces and folk songs and dances.



Figure 14. Reba drum performance in the square

Source: Photographs taken by researchers, January 18, 2023

The composition and arrangement of the Reba drum dance: "Reben" is the lead dancer, followed by a group of young men holding red yak tails in their left hands and "Xialang" (copper bells) in their right hands; then, there is the female Reba team, who hold double hands in their left hands. He is wearing a sheepskin drum and holds a half-moon-shaped drumstick in his right hand. At the beginning, the lead dancer recited an auspicious rhyme, and the male and female "Reba" danced to a slow and steady rhythm, took solemn and heroic steps, shook the copper bells with the "Sang Sang" sound, and struck the "Dong Dong" sound. The drumbeat gradually accelerated with the pace of "Reben". At the climax, "Reben" said "Aharaso", and all the players immediately changed their movements, and the atmosphere suddenly boiled (Hongxing 2018).

The movements of Reba Dance are cheerful and generous, rough and vigorous. The women's dance points are very rich and the dance postures are varied; the men's dance is free and steady. The form and temperament of the dance reflect the resolute and bold character of the Reba people.

Each combination of Reba drumming has its own unique drumming technique name, which is described below:

"Amji Ling": a drum beat, which is the opening section of the Reba dance. The rhythm is relatively stable, from slow to fast. Its basic movements are to beat the drum in four beats, one beat and one step in a clockwise direction, and five or six beats. Turn your left wrist outwards, and at the same time slow down the drum, move to the right side on the seventh beat, return to the original position on the eighth beat, repeat several times. "Amu Song Music": three drum beats, two slow and three fast. "Amu Song Music": Nine drum beats, for women to dance against each other. "Asen Chidan": The action is the same as "Amu Jiling". The drum beats are two hits on the middle of the drum surface and two hits on the edge. It is mostly used to accompany men's mask dances. "Asen Chidan" "Mu Guokun": that is, the top drum rotates. Each combination performs one after another, making the sound of bells and drums intertwined throughout the dance hall, creating a jubilant and exciting atmosphere, which has a strong artistic appeal.

Stunt performance is a very exciting part of Reba's art. The stunts are interspersed with dance climaxes. Stunt performances include single, double and group performances, with men's stunts being the main focus. Actions include jumping, squatting, dwarf walking, handstand walking, back snatching, tiger leaping, front and back hair rolling, as well as acrobatic knife skills, qigong and so on. When performing stunts, the women's drumbeats are improvised and organically coordinated with the men's performances, playing the role of adding to the excitement and accompanying the dancers (Liu 2010).

After the men's dance performance, the mountain women then performed group performances, such as "rotating on top of the drum", "turning over and shaking the drum", "winding the head and beating the drum", etc. The final movement of the Reba dance is to walk around the field repeatedly under the leadership of the lead dancer. There are several rounds. Every time they reach the left and right corners of the stage,

the woman makes two turns with the drum on her head. At this time, the formation changes more. Common formations include "dragon swinging its tail" (shamalaya), twisting twists, etc. Finally, everyone faces the circle, the Reba dance performance ends in a scene of "Duo Luo" (that is, quick steps). After the Reba drum performance, the lead dancer selects a female team member who is handsome and can answer fluent questions to perform a slapstick performance. The main content is mostly based on It is mainly allegorical and comparable. When the lead dancer is enjoying herself, the actor comes on stage again to perform the lyrical and melodious "Ba Xie" (Xianzi). In addition, in terms of clothing, female dancers pay attention to decorations on their heads and silver chains on their bodies, while male dancers pay attention to the decoration on their heads and silver chains on their bodies. Dancers pay attention to Tibetan knives and pulling dragons (ornaments tied around the waist). During the performance, the actors show their wealth with every change of costume. In short, Reba dance is one of the oldest arts in Tibet. After being passed down from generation to generation, it gradually perfected the rhythm of the dance steps and formed a unique rough and powerful dance style. It is a complete traditional dance art with the character of the Tibetan people.

Reba drum dance, which is popular in Diqing, has a long history. According to the "History of the Sakya Lineage", this single-handle drum dance became popular in Tibet and its Tibetan areas as early as the middle and late 11th century AD. The predecessor of Reba Dance It is the "witchcraft" and "totem dance" of the original religion "Bon Religion". It absorbed the essence of ancient Zhangzhong culture, religious culture, and folk culture, and was later enriched and developed by Milarepa, the second founder of Baijiao. Slowly evolved into a complete system of Reba. Milarepa lived in an era after the collapse of the Tibetan dynasty, when Uzbek Tibet was torn apart in many parts of the country, with attacks by separatist forces, frequent wars, and people displaced and suffering misery. At that time, various religious sects of Buddhism were emerging one after another, and monks from various sects actually promoted their own beliefs. After Milarepa suffered the loss of his father as a young boy, he followed the instructions of Kulon Ba Yunden Gyatso and learned the Benji mantras through hardships. He converted to Buddhism and learned the true Dharma from Marpa, the great translator of Buddhism. He obtained the so-called "right fruit" of

"instantly becoming a Buddha" and understood the various teachings he had learned and became a famous monk. In his later years, Milarepa used poetry to promote Buddhism to his disciples and monks, and wrote many enlightening poems, which were later compiled into a complete system of "Milarepa Poetry Collection". The poems he created were mainly to promote Buddhism. Philosophical, so it was translated into Chinese as "The Collection of Taoist Songs of Milarepa". These Taoist songs became the lyrics of Reba that later spread in Tibet. Since then, Reba has been highly regarded as a dance to promote Dharma in Kagyu temples. In the late 16th century AD, the Yellow Sect (Galu Sect) was introduced into Tibet, and the Bai Jiao was forced to convert to the Yellow Sect. The Reba Dance, which used the Dharma as its main method, was squeezed out of the central Tibetan areas where the Yellow Sect was prevalent (Kang Kelsangmeduo & Ngawang 2007). Spread in fringe areas. Reba dance, which has lost its mainstream status, has not been lost because of this. Instead, it has been regarded as a precious cultural nourishment by the people, and they have consciously accepted and absorbed it.

2. The dance characteristics of Tibetan Reba Drum Dance

2.1 Reba drum dance performance content



Figure 15. Men's Reba Dance Performance

Source: Photographs taken by researchers, May18, 2023



Figure 16. Female Reba dance performance

Source: Photographs taken by researchers, January 28, 2023



Figure 17. Male and female Reba drummers perform together

Source: Photographs taken by researchers, January 10, 2023

Reba is a kind of drum dance. It is a comprehensive performing art that skillfully integrates drum dance, drama, pantomime, allegorical song and dance, rap, acrobatics, small opera, xianzi dance and other art types. The drum is an important part of Reba's performance. The drum is usually beaten at the beginning of the performance to call the audience to enter.

Reba drum dance performance is divided into four parts: the first part is the prologue, where the speech is sung. The second part is the tambourine dance. The drum beats are "Jianglun Ange" (single strike), "Sang Dong" (three strikes), "An Mo Sen Sen" (side strike), "Zhu Rong" (six strikes), There are five kinds of "Gefrog" (nine blows), etc., and they dance while hitting. Every time a drumming dance is completed, there will be a wonderful acrobatic and martial arts performance; every time two drumming dances are completed, there will be a gag. This kind of gag has no fixed lines and is purely an impromptu dialogue performance, or it may ridicule and make fun of physical defects and one's own performance mistakes, in order to attract more audiences and restore the performer's physical strength. The third part is a short and concise pantomime performance with a certain storyline, similar to Tibetan opera fragments. The fourth part is Reba Xianzi Dance. In the warm, passionate and unrestrained singing and dancing, people's gifts and donations are accepted and the performance ends (Hong and Kelsang 2008).

Bell drumming is the essence of Reba. During the performance, the actor wears a flower rope made of black and white cow hair around his waist, and the tip of each flower rope is tied with various colored tassels. Both male and female actors wear dance costumes. When dancing, the male holds a copper bell in his right hand and a red yak tail in his left hand (to ward off evil spirits and ghosts and avoid disasters); the female holds an oblate drum in her left hand and a bow-shaped drum hammer in her right hand, walking in a circle. dance to tune. The movements of this dance are very strong. When the dance reaches its climax, the man is like an eagle, leaping and spinning on one leg; the woman quickly turns her body and dances by beating the drum.

Reba drum dance uses different drum beats to form different combinations. The drum beats include "Amo Jiedong" (single drum beat), "Amo Nidong" (two consecutive drum beats), "Amo Songdong" (three consecutive drum beats), "Amo Zhuodong" (six o'clock drum), "Amo Daidong" (seven o'clock drum), "Amo Gudong" (nine o'clock drum), "Amo Jiudong" (ten o'clock drum). At the beginning, the male actor (Awregen) holds the "Ya" (yak tail) in his left hand and the "Kuaisong" (hand-pin) in his right hand and rhythmically rings the bell in a clockwise direction. The actress (Resama) holds the "A" (drum) in her left hand and the "Aga" (drumstick) in her right hand and beats the drum in a counterclockwise direction. After the actors and actresses rang the bells and

beat the drums three times, they switched to the duet of the divine song. The male singers sang: "Jiao Songqin", the divine Buddha of the heavenly official, and "Jiao Songqin", the protector of the law on earth. The god in the water is "Jiao Songqin", Om Mani, Weng Jia and Weng. After the men sang, the actress sang: "Mani Song" six-character mantra, Regen (yunbai) Jizi Milarepa, Wang Qiong Dorje Drapa, Reba artists and fellow villagers gathered here today to bless us. Good luck and tranquility. "After the actress finished singing, the drums started. Following the steady dance steps, Regan (male actors) crossed their legs to control the kick, and Resama (actress) moved in place and played the drums. When the dance ended, the male actors shouted in unison. "Oh...". The actress's drumbeat rhythm is 2/4 medium speed; the 6 o'clock drum and the 5 o'clock drum dance together, starting from the medium speed and gradually speeding up with the rhythm to the medium speed. After that, the male actor performs the skills first, Then the actress performs her skills (Liu 2021). The male and female actors perform in turn one after another. During the performance, in addition to singing and answering, performing dance skills respectively, there is also humorous ridicule or sarcastic language to make the audience happy. After the completion of a dance section and aria with a complete system, it transitioned into Zuomgangcuo (Yak Dance). First, the male actor sang "Azhong Layo... The treasure of Youmu's snowy land, walking to the auspicious grassland, bringing you richness of floating food. Alas! Gangcuo, moo...moo" the cow cry. The actress then sang: "Ah Zhongse yo... Today is a good and auspicious day, the grassland with abundant water and grass welcomes the treasure of the snowy land, Gangcuo..." Yak dance After the performance, the Red Deer Dance comes next. The central idea of this dance expresses the pity, compassion and helpless inner conflict and emotional entanglement of the shepherds while hunting. After that, there is the Reba, which is integrated into the local traditional Xianzi dance and Guozhuang dance. Performance. This dance has both the solemnity and stability of Guozhuang dance and the lightness and elegance of Xianzi dance.

In addition to the above-mentioned dance sections, some dance sections also include a large number of male actors rolling cross-legged and shoulder-supporting dancers performing around the arena. The male actors put their hands on the ground, feet in the air, and put highland barley wine on the soles of their legs to toast around the arena. Perform extremely difficult acrobatic moves and tricks such as top row and

collapse. The dance moves of the actress holding the drum with her left hand and tapping with her right hand are also extremely difficult. As the plot progresses, the drumming rhythm changes from slow to fast, from simple to complicated. It is usually performed while shouting, singing and dancing. When the performance is intense, the tambourine must be struck in turns around the actress's upper body, lower body, front and back, and left and right. At the climax of the dance, the actress kneels down on her knees and leans back on the stage to beat the drum.

Reba drum dance is divided into 12 paragraphs. Before each dance section, a verse is recited, which is to praise the heaven, earth, sun and moon, mountains and rivers, Bodhisattvas, etc. The number of programs performed should not be less than nine: "Praise to the Heaven and Earth, Worship the Four Directions", "The Sun, the Moon and the Stars", "The Sound of Drums Spreads, Peace in All Directions", "The Gods and Buddhas Sing and Dance with Us", "Good Friends and Mysteries" "Bringing Master and Disciple to Fight", "Crow Blowing Big Words", "Friends, Mysteries Pulled Down the Sacred Mountain", "Hero Nibri defeated Demon Duni Abba", "Sending Gods, Buddhas and VIPs". Tambourine is an important part of Reba. It is divided into nine types of drum beats, and dances are performed according to the different rhythms of the drum beats. During the performance, men hold brass bells and women hold drums, walking around in circles and dancing gracefully. The beats of the tambourine have a distinct rhythm, which can be high or low, fast or slow, as the tune and emotion change. The rhythm is slow, with tambourines and drums ringing, and the clear sound is distant, like a deep mountain stream, with bells ringing in the wilderness. The rhythm is fast, with cymbals and drums ringing in unison, vigorously, like rapids rushing and a mountain avalanche. Entering the climax, the dance moves are very intense. The man straddles one leg like an eagle, leaps and spins, while the woman holds a bow and drumstick in one hand, raises her head high, turns around and dances like a peacock spreading its tail. The dance moves use Xianzi and Guozhuang dance steps, while also absorbing some technical moves from acrobatic performances. The more exciting ones include lying on the side and spinning, lying on the small bungee, swinging the waist back and forth, spinning in place with legs straddled, lying on the big bungee, etc.

The formation of the Reba dance has many changes and is very complex. In addition to circles, there are also dragons wagging their tails and double flower

arrangements. The dance is graceful and has a distinct rhythm. The hands and feet are in line with each other, and the emphasis is on the changes in leg movements. Sometimes it's like walking in the Bagua formation, and sometimes it's like several green dragons flying, intertwining, and circling side by side. Although the formation is complex and changeable, nearly a hundred amateur actors are able to perform in a uniform and orderly manner. Its majestic momentum and warm emotions are breathtaking. Anyone who can see it will be amazed and unforgettable.

Reba music includes two categories: vocal music and instrumental music. Music and instrumental music have their own division of labor during performance. When playing music, there is only dancing but no singing, and only some liner notes are used to echo the instrumental solo form. The main musical instruments include the actor's rattle and the actress's long-handled drum. Both types of drums can beat several different rhythms. According to the evolution of the plot, the rhythm may be sparse or dense, long or short, urgent or slow, or High or low, adjust according to changes in dance movements and emotional needs. Singing during the dance is divided into two types: solo singing and chorus singing. The main voice is the main voice, supplemented by the falsetto as appropriate. The female voice is bright, soft and tactful, while the male voice is strong, exciting and high-pitched. Reba singing combines the "Lu" style, "harmony" style and "free" style of traditional Tibetan folk songs. That is to say, in a Reba dance performance, you can hear three different singing styles in the same dance section. Appearing at different times, this phenomenon is not seen in other traditional Tibetan song and dance performances. Relatively fixed arias include: Now the stars in the sky are good, confession, reciting the six-character mantra, auspicious celebration, toasting, black crow, feeling the joy, awa heat, chanting drums, Dusong Lama Rinpoche, throwing nooses, sending gods, the content of lyrics in different villages is basically the same, but the expressions are different.

Generally speaking, folk dances in Tibetan areas often feature movements such as loosening the hips, bending the knees, pirouettes, and moving along the sides. This is related to the unique lifestyle and production methods of the residents in the plateau areas. In Reba Dance, these movements technical features are also on display. "Bell Drum", as the highlight of Reba Drum, embodies these movements. "Drumming" is usually the main expression technique. During the dance, the dancer will hold a flat

drum in the left hand and a curved drumstick in the right hand. Their flexible movements match the rhythm of the music, and they complete difficult tasks while beating the drums. Action brings people a rapid and stable psychological feeling. In the overall tambourine dance, common movements include jumping on one leg, turning over with a drum swing, turning with a side waist, flat rotation against the drum, high and low jumpers, etc. The dancers must perform various actions according to the performance needs and actual conditions. Act out the action. On the whole, Reba's dance skills and movements are mainly rotation. Whether it is force or movement form, they focus on the "arc" route, showing a sense of gyration and showing a "circle" as the core. aesthetic concept. At the end of the Reba drum performance, Reba Xianzi plays an important role. The actors not only have to master a variety of drum skills, but also perform folk songs and dances such as Xianzi. Xianzi is a unique art form in Tibetan dance. It has different names in different Tibetan areas. It is characterized by mellowness, softness, and graceful lyricism. Its basic rhythmic characteristics are "one step, one step" and "three steps." "One touch", the female dance movements are stretched and gentle, while the male dance movements are soft yet strong. Reba Xianzi is played by a string instrument, with the main features of dancing long sleeves and flexion and extension of trembling knees. The basic rhythmic characteristics are "one step, one step" and "three steps, one step back". Women's dance movements are stretched and soft, while men's dance movements are soft and moderate. Bring strength. Reba Xianzi is led by a string and is characterized by dancing long sleeves and stretching and trembling knees. The footwork is fast, the movements are frequent and frustrating, and the flexibility of the knees is weak. Dances such as Xianzi are usually presented in the form of "dancing in a circle". At the end of the Reba performance, the dancers will dance the Reba child, with the rhythm changing from slow to fast and the movements from stretching to intense. Sometimes the actors will Add some technical moves during the fast section to enliven the atmosphere and please the audience, ending the normal dance performance in a lively and festive atmosphere (Li Da & Xiong Yan 2018) .

2.2 Reba drum dance performance form



Figure 18. Wandering Reba

Source: Photographs taken by Tik Tok, 2023



Figure 19. Self-entertainment Reba

Source: Photographs taken by researchers, June 15, 2023



Figure 20. Doing business in Reba

Source: Photographs taken by researchers, June 15, 2023

Wandering Reba drum dance artists make a living by performing arts. This type of Reba drum dance artists are mainly family members. When necessary, they disperse into several groups to beg for food and perform arts. Finally, they gather at a meeting point and their skills are passed down from generation to generation. This type of Reba has high artistic level, superb acting skills, great difficulty, complete costumes and rich content. It is the main body of folk Reba. These Reba performances have a long history and a wide area. Their performance venues are not restricted and can be adapted to the location.

Self-entertainment common people Reba, this type of Reba drum dance artist is composed of ordinary people's villages as the core, and people from other villages can also join. It is affected by regional culture and language, and the style is also different. Each village has its own Reba team to prevent flow, is characterized by not exchanging performance for reward. Most of them are performed on festival days. Compared with the former Reba, the self-entertainment Reba has less content and is less difficult.

Reba drum dance, which uses performance as a medium to do business. This type of Reba art is centered on the family and has a family history and tradition. It does not use performing arts as a means, but uses business as a medium. It has a lot of income, rich performance content, superb skills, and difficult tasks. Performances are

aimed at people's viewing psychology. The programs continue to increase and are very popular with the people.

Reba drum dance has developed on the basis of the above three performance forms and has become a professional art form, which has enabled generations of Reba artists with different styles and genres to stand out, laying the foundation for the continuous prosperity of Reba dance. Base.

With the increasing frequency of social, economic, and trade activities, the infinite worship of gods by social groups, and the need for individual members to make a living, Reba dance has slowly evolved into a kind of sacrificial Reba dance that satisfies the pursuit of spiritual values and the expression of inner emotions. Song and dance forms with different functions and functions, such as Reba, Trade Reba, and modified Dui Shereba etc.

Reba drum dance performance form, but due to the inconsistency in expression, function, psychological expectation, inner statement, and purpose, it shows in dance skills, expression, rhythm changes, lyrics content, costumes and props, and performance location, the timing varies widely. However, both the wandering Reba and the sacrificial Reba follow the value orientation, performance procedures, cultural genes and inheritance genealogy. Therefore, after thousands of years, the context is clear and endless. As the name suggests, Wandering Reba is a dance form whose main goal is to make a living through performing arts. The dancers of this type of Reba are mainly family members, traveling in groups with close neighbors from far and wide, performing arts and begging along the way from village to house. Its skills have been passed down from generation to generation, with high artistic level, exquisite skills, high technical difficulty and rich content. Usually, a performance team collectively enters the courtyard of a household and performs a complete dance to please the owner and give the beggar a certain amount of butter, tsampa, bacon or grain crops. The performance from house to house can collect a small amount of food. In order to solve the embarrassing dilemma of not being able to reveal the blame due to natural disasters and man-made disasters.

With the progress of society and the influence and penetration of the relatively stable local culture introduced into the area, Reba drum dance has gradually incorporated local dance elements and vocabulary such as local Xianzi dance. The

wandering Reba drum dance artists, who performed and begged from village to house, also gradually changed the highly utilitarian nature of performance for the purpose of getting paid. Gradually, it evolved into a highly entertaining dance art expression for self-entertainment, such as celebrating festivals and building a new house, which is obviously a blessing (Cong Shuaishuai, 2017). This evolution is not only promoted by the prosperous life and beautiful reality brought about by social development and changes, but also promoted by the changing trends of the times; it is not only the self-warning and admonishment of social groups with sound personality and advocating self-esteem, but also the spark of civilization from external ethnic groups. Illumination and enlightenment. This evolution process closely follows the main theme of the progress of the times, and the changes are consistent with the spiritual demands of social groups from the inside out. Therefore, from the beginning, it has followed the good wishes of respecting nature, shaping personality, and self-alertness. Thorough and natural.

Reba drum dance has a long history. It is a kind of dance performed by primitive Tibetan tribes during sacrifices. It existed as early as more than 2,000 years ago at the beginning of the Tubo Dynasty. In the process of evolution, the worship of Reba has maintained the development trend of mutual influence, mutual integration and harmonious symbiosis between Buddhism and Ben religion. It has traces of Buddhist incense and maintains the elegance, solemn and solemn style of Buddhist culture, from content to expression form. They are closely related to the production and living customs, religious customs and living environment of the local Tibetan people. But this evolution is not as natural as a matter of course. It can be said that the evolution process of offering sacrifices to Reba has gone through a period of alienation, rejection, suspicion and absorption after the sharp collision between Reba art and local culture. It enriches the essence of Reba art and promotes Reba cultural connotation, and the contradictory conflicts between cultural identity and cultural consciousness that are compatible with, and integrated with, the excellent local culture and art. This process of identification, absorption, and grafting with local culture demonstrates the wisdom of the Tibetan people in terms of cultural persistence and value orientation judgment. and generosity. Sacrifice to Reba increasingly embodies the strong local flavor and local characteristics, which is a vivid reflection of the shift from temples to folk, and

from external planting to the local area. The Reba sacrifice spread in Tacheng area retains and continues its original function of offering sacrifices, praying for blessings, eliminating disasters, eliminating harm, abandoning evil and promoting good, and its role as a cultural carrier. Therefore, it is also compatible with the high degree of self-consciousness of self-salvation in the inheritance and development of local cultural heritage in the region. This kind of cultural integration is conscious, proactive, and a successful example of sublation and absorption. Therefore, it is highly respected and loved by the local people. Sacrifice also has special requirements for performance occasions. The selection of the performance time follows a set of agreed-upon rules. If there is a natural or man-made disaster in the village or the death of a respected old man in the village at the agreed performance time, the event will be postponed or cancelled. Traditionally, the Reba performance can only be held at night, lasting from dusk to dawn. Before the performance, a bonfire is lit in a pre-selected venue, and then a sacrificial and blessing activity is held. Tea, wine, and Hada are offered to the gods of heaven and earth to pray for good weather and good grains. There will be a good harvest, people and animals will be prosperous, and performances will be performed one after another. There are many opinions about the successor of Reba Drum from historical records to folklore, but it is an indisputable fact that it has been passed down to this day in the form of a complete set of Taoist songs.

Reba in the era of belief originated from religion and was closely connected with folk beliefs. The relics are still preserved in the image layer of Reba's art today. For example, Reba's props and costumes are the reproduction and expression of his belief symbols. Reba was born out of Bon religious rituals in its early days. So far, there are still remnants of Bon religious rituals in the props. For example, the early shape of the drum used by the female Reba was a small single-sided drum used by the believers when performing magic. It is an ancient local musical instrument in Tibet and an important instrument for communicating with God when the teacher practices magic. The bell used by the male Reba Drums, called 'Xiang' or 'Xianglang' in Tibetan, are teaching aids, musical instruments or symbolic instruments used only by Tibetan Buddhism."

In addition, Reba is also closely related to the early tribal culture and ethnic totem worship of the Tibetan people. For example, male Reba often holds a bell in one

hand and a yak tail in the other. "The red yak tail is also one of the phenomena of ancient tribal culture. In ancient times, when tribes won a battle, they would cut off the head and tail of the ox as a witness." Furthermore, people in eastern Tibet worship the roc bird. Now there is also a statue of Dapeng spreading its wings in Tianjin Square in Karuo District, Qamdo. This is related to the early ancient Zhangzhong culture in Tibet that used the roc bird as a totem and believed that humans originated from bird eggs. For example, the "Lang Family History" has the following record about the origin of human beings: "The essence of the five elements (earth, water, fire, wind, and space) formed a big egg, and the shell of the egg formed the white stone cliff of the god. The egg white turned into a white sea, and the essence in the egg produced the six realms of sentient beings. The egg split into eighteen pieces and turned into eighteen eggs. One of them was a medium-sized white egg with a color like a conch, and an amazing figure emerged from it. The embryo of an envious human being. Although he has no five consciousnesses (eyes, ears, nose, tongue, body), he has a thinking mind... He married Qiu Jiajiem as his wife... From then on the human lineage is passed down." Ding Qing, who is known as the "Hometown of Reba Art", was originally named "Qiongbo", which means son of the Dapeng bird in Tibetan, which shows the influence of bird worship (Qiangba and Tseden 2018). The legacy of this kind of bird worship can be seen in the clothing worn by male Reba, that is, the trouser legs. The men's trouser legs are very wide, and when dancing, especially when twisting one leg or jumping and spinning, the open trouser legs appear like the oval shape is like outstretched wings, like a roc hovering or flying in the sky. This imitating movement of a roc bird is a typical dance of male Reba. In his performance, Nan Reba uses the stage principle of virtuality and reality, using several extremely sophisticated and typical postures to express faith, nature, living environment, etc., and expresses the reality of life in early folk beliefs through a high degree of artistic form.

Reba in the era of wandering entertainers. With the development of Tibetan religion and the struggles of various sects, Reba later only became popular and developed in areas where the Kagyu sect had greater strength. Reba has also moved to secularity, and its religious nature is increasingly lost. Practitioners are also divided into amateur Reba and professional Reba. Professional Reba is generally wandering

entertainers who make a living by performing arts, which are mainly passed down by their families, masters and apprentices, and in the countryside.

When Reba's religious function degenerated and his livelihood function became prominent, his artistic accumulation on the image level changed again. Because of their desire to make a living, most professional Reba are highly skilled in dancing, and some even perform acrobatics or qigong. In order to attract more audiences, wandering artists pay great attention to absorbing various art forms and regional cultures. For example: In addition to the traditional bell drumming, Reba also incorporates the humorous folk rap Zhega, absorbs the vigorous and bold folk Zhuo dance, incorporates elegant and beautiful strings, absorbs the dialogue and singing of Tibetan opera art, and combines Tiao Shen art masks, etc. It can be said that all popular Tibetan folk art forms can be found in Reba. In addition, different Reba teams are also willing to absorb and integrate Reba dance styles from other regions. For example, although Ding Qing Reba is full of Ding Qing's style, he also absorbed performance techniques from other places. For example, the movement and jumping of the head and neck have the skills of the Basu area, and the wrists and arms show the subtle movement of the Chaya area. In short, Reba, who was a wandering artist in the era, was full of open artistic ideas because of his need to make a living. He actively accepted, absorbed and integrated a variety of art forms, and finally formed a unique art form integrating music, dance, drama performances, etc. Representative folk art. Its artistic image layer ranges from the reproduction of certain religious elements (such as tambourine props), to the expression of life (compatible with various art categories to express lively and bold life scenes), and then from expression to decoration (such as makeup, beautification of clothing and the use of masks), embodies the process of "art accumulation", which is also the process of continuous enrichment, complexity and maturity of people's aesthetic psychological structure.

In the era of wandering artists, Reba was not only willing to absorb and integrate artistic images based on the need for appreciation, but also gradually formed a certain stable routine in the inheritance, which is a common "stylized" feature in oral culture.

2.3 Reba drum dance performance skills (The skills referred to in this study are the most outstanding parts of Reba's dance performance and have aesthetic value)



Figure 21. Reba drum dance performance skills

Source: Photographs taken by researchers, June 20, 2023

The movements of Reba dance are cheerful and generous, rough and vigorous. The women's dance points are very rich and the dance postures are varied; the men's dance is steady and steady, and the dance temperament reflect the resolute and bold character of the Reba people. Performance skills are a very exciting part of Reba's art. Special performances include single, double and group performances, with men's stunts being the main focus. When performing skills, the women's drumbeats are improvised and organically coordinated with the men's performances, playing the role of adding to the excitement and accompanying the dancers. After the men's performance, the women then performed group performances, such as "spinning on top of the drum", "turning over and shaking their heads", "drumming with their heads wrapped around their heads", etc.

The existing Reba drum dance can be divided into two forms: Reba performed by monastery lamas and Reba performed by folk artists. In the past, folk artists' Reba drum dance was mainly passed down from generation to generation through family

father-son inheritance. The village-based Reba drum dance team has been established, and the scope of inheritance has been expanded.

There are many traditional Reba dance programs, more than 30 in total. The dancing methods and postures of each program are different. Some of the content tells Tibetan history and legends, and some promote religious ideas for the needs of temple sacrificial activities. Representative repertoire includes: "Oudong" (drumming), "Qujie Luosang" (Prince Luosang), "Sibai Bama Ganguo" (original old parents), "Jiasha Gongjue Langba" (Welcome Princess Wencheng), "Guru Dorjere" (Vajra Dance Hall), etc. The Reba drum dance not only has the rhythm of the local herdsmen dance, but also draws on the dance postures of the Reba drum in Qamdo. It uses the smooth herdsmen dance movements as the basic footwork. The upper body performance absorbs the passionate and bold movements of the Reba women's tambourine in Qamdo. This forms a unique style that integrates the essence of dance from eastern Tibet and northern Tibet. There are also many interesting performances, simulated animal movements and some plot-rich dramas in Reba drumming.

Reba drumming has rich skills and extremely high artistic and aesthetic values. It is the crystallization of the wisdom of Tibetan ancestors for thousands of years.

Ruxiaguo twist (single-leg spin): should be practiced on the beach or in a field that has just been plowed. Use its resistance to increase the rotation speed. The action requirements are to naturally raise one leg to 90 degrees, open it and bend the knee slightly, and rotate quickly. The faster the rotation speed, the smaller the displacement is, the better, and the left and right legs can be directed in the same direction, it is called Pajue (bungee), which is divided into high and short. The starting posture is like riding a horse and crouching, and it goes around continuously. The high jump depends on the height and the time it stays in the air. There are also the advantages and disadvantages of the number of laps on the dance floor, the low speed of low jumping and lying down, and the highest level of jumping performance is usually three on the ground and one in the sky. Those with excellent skills can pick up hadas and silver coins on the field.

Arakaqi (cross-legged rolling), cross-legged and roll forward and backward with hands on hips. When doing it with two people, the other person hugs the waist, and they can circle the field two or three times with continuous rolling.

Dalai Ding Yong (Standing on the shoulders), one squats in a horse stance, and the other quickly jumps on his shoulders to stand still. The person above is performing, and the person below is trotting around the dance floor.

Zhuo Guo Jian (squatting and turning), squatting horse stance, kicking the legs and rotating at the same time, can continuously rotate in the same direction, or one forward and one reverse, two forward and two reverse.

Yala Zhu (walking with the top), with both hands on the ground and both feet turning toward the sky, a silver bowl filled with highland barley wine is placed on the footboard, and one goes around the dance floor to toast to the elderly and distinguished guests watching the performance.

The skills of an actress, commonly known as "Resa Aguo Jiao". Holding a drum in the right hand, holding a bow in the left hand, with feet shoulder-width apart, measuring the waist and turning quickly, continuous circles, continuous beating rhythm, the drum beats are "Amu Jidong" "(single drum beat). Amu Anjiang (five o'clock drum). Amu Zhuodong (six o'clock drum), Amu Gedong (nine o'clock drum), Amu Mingdong (ten o'clock drum). The performance changes with the development of the dance mood. Speed and drum beats.

Reba drum dance performance skills, in addition to the above-mentioned dance sections, some dance sections also include a large number of male actors rolling cross-legged and shoulder-supporting dancers performing around the field. Place highland barley wine and go around the place to toast (Kelsang 2012). Perform more difficult acrobatic moves and tricks such as top row and collapse. The actress holds the drum in her left hand, and the dance movements of percussion with her right hand are also more difficult. As the plot progresses, the drumming rhythm changes from slow to fast, from simple to complicated. It is usually performed while shouting, singing and dancing. When the performance is intense, the tambourine must be struck around the actress's upper body, lower body, front and back, and left and right. At the climax of the dance, the actress kneels down on her knees and leans back on the stage to beat the drum.

The two most core contents in Reba dance performance skills are the application of "opposition" and "circle".

In the opposing rhythms and rhythms, the dancer's physical expression is full of graceful and magnificent, tense and soothing changes, giving the audience a feeling of

infinite changes. For example, in the Reba dance performance, the actress enters the stage slowly to the rhythm of the music. In the middle, she quickly rotates the drum around her head and neck to beat the drum. Then she gradually speeds up her movements and intensifies the intensity, making the drumbeats more intense. Then the dance movements and drumbeats gradually slowed down and returned to the original dance rhythm. This change in opposition can bring stronger rendering power to the audience.

Circle is also a performance technique of Reba dance. Whether it is in the dance formation arrangement or in the individual performance of male and female Reba, there is a "circle" movement. For example, in the prologue, usually the audience, the actor, and the leader will chant, bounce the ball into the air, and then make a cheerful circle with the tambourine to open the dance floor. During the performance, the male actor will suck his leg with one leg, spin in place, and perform high bungees, spinning around the dance floor to complete difficult moves. This circular method shows the circle and beauty in Reba dance, and also enhances the sophistication of the performance.

Reba Dance, in order to attract the audience, pays attention to the graceful dance and choreographs difficult movements, such as the ancient Baixi with acrobatics, martial arts and other skills. During the dance, the number of men and women is equal, and the lead dancer plays the main role. In the sound of tambourine, through jumping, turning and flipping movements, the venue is circled and the audience is attracted, and then the actors and actresses come on stage. During the performance, men shake bells and women beat them, dancing to the rhythm of the drums. The dancer's waist is shaped like a short skirt, made of wool or cow hair and dyed with three or five colors of braid. With various powerful and difficult movements, the skirt floats up, showing softness in the hardness, and is free and easy. The performers are very particular about single-leg rotation and various types of bungees, cross body flips and other movements, such as women's flat spins with drums, cat jumps and flips, forward and reverse twists, high and low drumming, etc., which are varied and emotional. The men's skill performance is even more exciting. It fully reflects the innocent, simple, enthusiastic, cheerful and strong heroic temperament of the Tibetan people. Such as "bunny hop", or "twisting jump", or "hair rolling", or "walking dwarf" that expresses animal forms, Mopan legs that express skills and skills, or spinning on one leg, or squatting with a bell, or The

lying-down bouncing exercise expresses playfulness and athletic competition, such as wrestling, turtle climbing on the sand, stacking Arhats, rolling pots on the altar, and Qigong actions such as stabbing the abdomen with a sharp knife, spinning with a knife, and rolling the tip of an ox horn. Reba dance style is skilled and precise, with intense and intense rhythms, rich expressions, unrestrained emotions, bold and bold, heroic and unrestrained features, steady and generous features, and graceful and changeable dance postures. The entire program, including mime, acrobatics, qigong and other elements, forms a complete set. The performance program is particularly artistic and interesting. It can not only entertain but also achieve the purpose of physical exercise. It is deeply loved by the Tibetan people.

The characteristics, skills and posture changes of dance movements are mainly reflected in the male dancers. The female dancers have no special movements. They all change their dance steps according to the changes of the male dancers. The basic movements include leg lifting, pedaling, jumping, shuffling steps, turning, bending, squatting, akimbo, waving and other combinations of movements. The beat of a dance move ranges from two to eight beats. The basic dance steps include jumping, loose legs, chicken walk, dragon walk, dragon turn, and two-step back swing. These dance steps all have obvious traces of imitating animal postures, nature worship, and totem worship. The dance steps are light and elegant. Kowtow step in a circle, four steps and two swings, three steps and one clap, turn to squat and raise the feet, kick and raise the hands in two steps, double squat steps in a circle, half turn and one foot lift, half squat running step, point step, two steps and one The coherent changes of lifting one hand and shaking one's hands, squatting with arms crossed, lifting one's feet, one step lifting, two steps turning in circles and one lifting one's feet are all coherent and smooth dance movements. Some express reverence and worship of natural gods, and some are specific procedures for exorcising evil spirits. And some are purely for the dance itself's superb skills, strong rhythm and full of emotions. The vocabulary use and physical expression of the above-mentioned various dance movements are integrated together to form a complete dance artistic conception and a dance chapter with compact structure, clear theme and clear direction.



Figure 22. Reba drumming skills

Source: Photo by the researcher, August 19, 2023

2.4 Reba drum dance performance costumes



Figure 23. Tibetan women's clothing

Source: Photo by People's Daily Online, 2023



Figure 24. Tibetan men's clothing

Source: Photo by People's Daily Online, 2023



Figure 25. Reba drum women's clothing

Source: Photo by the researcher, August 19, 2023



Figure 26. Reba drum men's clothing

Source: Photo by the researcher, August 19, 2023

Tibetan areas are vast and sparsely populated, with large underground cities. Tibetans in different districts and cities have different lifestyles, but their national cultures are interoperable. In terms of Tibetan clothing, there are only a few Tibetans who have a communion relationship with foreign ethnic groups. There are differences in the costumes of the branches, but there are no major differences in the costumes of other regions. As an important part of Tibetan dance, Reba drum dance has the important characteristics of Tibetan costumes. In addition, due to the influence of factors such as the spread of the district, production environment, and folk customs, Reba drum dance has unique costume characteristics. According to the accounts of old Reba dance artists, there were no fixed costumes in the original Reba dance performances. Later, with the development of society, Lareba's disciples were inspired by the scene of birds pecking elephants when they were selling the dance. Enlightenment, this led to the design idea of using elephant intestines, elephant bones and other animal bones and fur as decoration. Later, veteran artists began to improve and design the costumes, forming the current fixed Reba performance costumes. The traditional Reba dance is usually performed by non-professionals at festivals. Its function is to pray for a smooth life and a happy and healthy family. It has a strong

religious color, so its costumes still retain its original charm, and the dress requirements for the actors are relatively strict. and unity, most of the clothes have strong symbolic meaning. At the same time, a woman's headband also has a more distinctive feature. It is usually made up of five pieces of cardboard or leather and other materials connected together. Different pieces of paper will be painted with patterns of Sanskrit and other religious elements, adding to the mystery and solemnity of Reba's encouragement. Feelings manifest. Professional Reba dance costumes are relatively simple and there are no unified regulations.

Since the purpose of professional Reba drummers' performances is to get paid, their costumes do not have religious themes as the main color. In order to enhance the appeal of their performances, Reba teams tend to pay more attention to technical skills in their movements and program arrangements. Presentation, while maintaining gorgeous beauty, its costumes will not be as cumbersome and heavy as traditional Reba dance, but more simple, clear and light. It is hoped that the body can be danced well during the performance, so that each movement will not be restricted by the costumes. and impact.

Performance Tibetan clothing is called "Quba" in Tibetan. Although there are regional differences, its basic characteristics are large lapel, wide waist, long sleeves and no buttons. Tibetan clothing can generally be divided into long turtleneck shirts, wide-waisted coarse cloth underpants, long-sleeved leather robes, cloth robes, sleeveless robes, long waistcoats, short waistcoats, aprons, belts, boots, hats, etc. The characteristics of Tibetan clothing are that they are spacious, warm and practical, and can be used for multiple purposes. The Tibetan robe is longer than your height, with a large left lapel and a small right lapel, and no collar. Dressing is very particular. First put on the shirt and underpants, then lift the bottom of the robe to the customary height, usually to the knees for men, and to the top of the feet, and then tie it tightly with a belt. The front should be smooth and the folds at the back should be orderly. After the belt is tied, put down the collar and hang the lifted part from the waist to form a natural and wide pouch, which can be used to carry things or even babies. After putting on the robe, the right arm is usually exposed, and some put both hands. The sleeves are tied horizontally around the waist, and the arms are bare, revealing a high-collared shirt. Then he wears boots, a hat, and various hanging accessories.

Tibetan women's clothing is heavy and gorgeous. It is characterized by thickening and lengthening braids with various colored silk threads. They wear more gems on their heads and necks than men. They also wear silver cakes, silver bells, and silver cakes of varying sizes and quantities on their heads and backs. chain, Tibetan knives tend to be small, and the waist color is colorful and gorgeous, and exquisite and exquisite needle cakes, silver bells, and silver chains are added, coats are trimmed, or silk threads of different colors are used to embroider patterns on the coats, or otter skin is used to trim the sleeves, lapels, and hems of the coats. Among them, the shepherd girl's clothing has the atmosphere of the grassland, and the smooth leather Tibetan robe with strong texture wraps her strong body. The leather robe is inlaid with wide edges of black, red and green; various silver or copper tools are hung around the waist, such as milk hooks, needle sets, fire sickles, flints, shepherd whips, knives and so on. They are also accessories that match the waist. The shepherdess likes to comb their hair into numerous thin braids and hang them behind their backs. Their hair is decorated with ornaments such as coral, shells, turquoise and silver coins. In the summer pasture, the grass is green, and the shepherdesses in costumes gather in groups, with their long skirts trailing on the ground, walking gracefully, and the ornaments all over their bodies making a sweet sound. Tibetan women's robes are often made of dark satin and Pulu. In summer, sleeveless robes are worn, lined with various colorful silk shirts, and tightly tied with belts to complement the graceful figure. In spring and autumn, they wear robes with sleeves, and in winter, they wear leather robes that reach to their ankles. Tibetan women in full dress wear a headdress made of coral and turquoise, called "Bazhu"; they wear gold and silver earrings inlaid with turquoise; they wear a silver bracelet on their left hand and a white conch shell on their right hand (He 2007). The white conch has been worn on the hand since childhood. It is said that it can guide people to the other side of happiness after death. Beeswax beads are hung around the neck, and a silver box is hung on the chest, containing a protective Buddha or various sacred objects. During the performance, move your limbs better so that each movement will not be restricted or affected by clothing.

There are many differences in customs in each place, and there are also differences in the Tibetan clothing of men and women in Reba drum. In addition to class, seasonal and seasonal differences, there are also great regional differences in

modern clothing, especially in women's clothing. Like many ethnic groups, the clothing worn by Reba inspired Tibetan women is much more complicated than that of men. Perhaps people of all ethnic groups reflect their preference for beauty, and even the wealth and pride of their families, in women's clothing. Women's clothing has become one of the main indicators of the characteristics and differences of national clothing. The more important types of Tibetan costumes in Reba drum in Tibetan areas include Gongbu area type and Ali area type. The most typical feature of clothing in the Gongbu area is that both men and women wear "Guxiu", which is a broad-shouldered sleeveless robe. Men's "guxiu" is tied from the waist, and the hem does not reach the knees, while women's "guxiu" does not hang down to the feet. In addition, women wear multi-vertebral buns on their heads. Lambskin robes are also popular in some areas, which are finely made and elegantly decorated. The fabrics of the lambskin robes are mainly woolen, with otter skin inlays on the collar, sleeves, and bottom of the placket, and the coat is silk and satin. This is unique in the entire Tibetan area.

There are strict rules for the dress of actors when dancing Reba dance. The actress wears a long yellow waistcoat, a "bajiao" (silver triangular headdress), and a red shirt. The main colors of yellow and red express nobility, splendor, and beauty. Generous, decent and religiously sacred, its meaning is the incarnation of Tara. Wear "Resamalang" (women's Reba Tibetan boots). Tibetan boots are usually hand-sewn from cowhide or sheepskin. They are warm, breathable and comfortable. There are craftsmen who specialize in making Tibetan boots. The actor wears red, yellow, black and white front and back trousers specially made for the dance, which represent politics, religion, good and evil. A black chuba is tied around the waist, and the top is a white shirt, which represents the suppression of evil spirits. Reba belt is made of black and white yak hair twisted into a rope.

"Ya an" (yak tail) is usually a strong male yak tail with the muscles and bones removed, then peeled and dried with a tolerant plant rattan, then inserted into the skin bag, fixed firmly and used as a prop. "Quasson" (hand-capped coins) are generally carefully crafted from precious brass by specialized coppersmiths. "Ah" (drum with handle) is made of moderately thick yak leather. After several processes of hair removal, sweat removal, whitening, and rubbing, the soft cowhide is covered with the wooden base of the graphic Reba drum. "Zajia" (drum stick), "Scare" (red deer mask),

"Zomma" (yak mask), "Gangzheng" (foot collar), "Biyang" (horse tail string), big drum, big drum There are strict procedures for the material selection, billet making and processing of cymbals. Each prop and musical instrument is made with exquisite craftsmanship, exquisite materials and unique shapes. It must be made by specialized craftsmen. This is why the folk name Reba was born. Artists who make dance props and musical instruments. Generations of Reba people hold a bell in their right hand and a red yak tail in their left hand, and dance the Reba drum to ward off evil spirits and avoid disasters. This has become a traditional joyful custom in Tibetan areas.

Reba inspired costumes and outfits. Male Reba dance costumes are light, which may be related to the warm climate of the river valley in its natural environment, or may not be related to the brisk movements of the dance. When Reba performs, both male and female actors have to dress up in special ways. The male actor wears a headdress with 7 beads on his head, white silk trousers with frills on his lower body, a black gold velvet Chuba tied around his waist. The twisted rope is draped over the shoulders with colorful satin and white hada, which symbolizes the rainbow. Wearing a Tibetan protective box on the chest, Ula boots on the feet, a yak tail in the left hand, and a rattle in the right hand. The actress wears a red scarf on her head, a Five Buddha lotus crown on her head, and a white khata on the crown. She wears a gold-rimmed satin coat and a black gold-rimmed pleated skirt. She wears Tibetan earrings with local characteristics and holds a long hand in her left hand. The hand drum has a handle and a sun and moon pattern painted on the drum surface, so it is called the sun and moon drum. The right hand holds a curved drumstick (made from the plant rattan known locally as "Bahe").

The costumes of various ethnic groups in Tibet have a long history and rich cultural connotations, and have distinctive ethnic and regional characteristics.

The origins of Tibetan clothing culture can be traced back to the Neolithic Age four to five thousand years ago. There are 50 pieces of human body ornaments unearthed from the Karuo site in Qamdo, including hairpins, huangs, rings, beads, necklaces, bracelets, shell ornaments, plaques and pendants; the materials include stone, jade, bone, shell, etc. According to historical records, when the ninth generation of Zanpu cloth wore tribute armor, Tibetans were already able to spin wool thread to weave Pulu for clothing, and spin cattle wool to weave tents. By the late Tubo period,

Tibetan clothing was well documented by the Tang Dynasty, and was also vividly displayed in Dunhuang murals. At that time, Tibetan people (tribes) wore felt-brown clothes in summer, lamb fur clothes in winter, and "fur fur clothes." The wide waist, long sleeves, big placket, waistband, and fur clothing had already become customary, which is consistent with today's Tibetan clothing. The styles are basically the same. Since the Tang Dynasty, Han, Mongolian, and Manchu costumes have had a greater impact on Tibetan costumes, and materials such as silk brocade have been widely used among the Tibetan upper class. However, overall, Tibetan costumes still retain the traditional style relatively completely. The style has the legacy of ancient culture. The book "Tibet Chronicles", written in the 18th century, describes the Tibetan clothing at that time: "Tibetan clothes are mostly made of Mao Shuo and Puxu", "Big collar without panties and Chuba", "Waist belt or Mao Pou" "Belt", "Wear fragrant cowhide boots" or "Wear cloth boots". Take jewelry as an example again. Among the ornaments unearthed from the Karuo site, there are two strings of necklaces, one of which consists of 40 rectangular stone beads and 20 tubular bone beads strung together. This necklace stringing method in which stone beads and tubular bone beads are connected in series, it is still the basic format for Tibetan jewelry series in many areas of Tibet, especially in Kham, and is in the same vein as the decorative methods of our ancient ancestors four to five thousand years ago.

Tibetan costumes have a long history and distinct geographical and regional characteristics. Tibetans live on the vast Qinghai-Tibet Plateau, are located in different geographical environments, and are influenced by different regional cultures. There are many differences and personalities in their clothing and customs. The pastoral areas of northern Tibet and the Ali Plateau, the agricultural areas of Weizang in the "one river and two rivers" basin, the rainy and humid Linzhi forest area, and the Qamdo area in the three-river basin with a three-dimensional climate all have their own characteristics in their clothing. In addition, different occupations, different classes, and different social statuses have also left a profound mark on people's daily and special occasion clothing.

Today, with the acceleration of Tibet's opening up and modernization process, Tibetan traditional costumes, like other traditional cultures, are facing the impact of modern society. Suits, jeans, Chinese costumes and modern fashions can be seen

everywhere in Tibetan towns and cities, and they are likely to expand to the vast agricultural and pastoral areas. The good news is that a variety of beautiful, convenient and trendy Tibetan clothing has emerged in response to the trend. In the collision between tradition and modernity, Tibetan clothing culture will become more colorful.

There are vast pastures in parts of Ngari, Naqu and Qamdo, and people mainly focus on animal husbandry. The nomadic production method and the high-cold geographical environment determine the basic requirements for herdsmen's clothing to keep warm, keep out the cold, be practical and convenient, and facilitate travel. Herdsmen mainly wear leather robes. The leather robe is made of sheepskin tanned and processed using local methods, which is durable and can keep out wind and cold. The leather robe has a thick structure and spacious sleeves, making it easy to wear. When the sun is abundant and the temperature rises during the day, you can easily take off your right arm or both arms to regulate body temperature and facilitate work. At night, he takes off his belt and clothes and sleeps, and the leather robe doubles as a bedding. Men's leather robes are trimmed with black velvet at the front, sleeves and hem, with a side width of 10 to 15 centimeters. Wealthy herders used leopard and otter skins for trimming. Matching the leather robe is a belt. When wearing it, lift the lower part of the leather robe to your knees and tighten it with the belt. The upper part is very loose. In the past, people often put some personal items in their broad arms when going out, which was very convenient to carry and use. Herdsmen often wear ornaments such as fire sickles, knives, snuff bottles, and silver coins on their belts. There is no big difference in the clothing materials and styles of clothing in Tibetan pastoral areas. Clothing in agricultural areas is mostly made of black Pulu. Men's and women's outerwear is called "quba", and its style is long sleeves, wide waist and wide lapel. The left lapel is large, the right lapel is small, and a button is nailed under the right armpit. Some also use green or blue silk to make two streamers 5 cm wide and 20 cm long, which can be knotted when worn without buckling. The collar, cuffs, lapel and hem of the Tibetan robe are inlaid with silk or colored cloth. Tibetan men in Shannan like to wear Quba sewn with white or brown Pulu. The collar of the Tibetan robe is inlaid with "Jialuo" (a kind of flower Pulu with cross patterns at intervals) about 6 cm wide, which is very beautiful. Men's suits made of black Pupu are also popular in Shigatse area. The top style has a stand-up collar and right gusset. There are several copper buttons on the

clothes. The bottoms are loose Pupu trousers. In the summer, people also wear short jackets called "Duitong" made of Pupou. The style is a stand-up collar, right gusset, and the collar is edged with gold.

There is a special kind of clothing for the elderly in Shigatse. When a male elder reaches the age of 80, his family will celebrate his birthday and make a special clothing for the birthday boy, called "Jiejiu Kuoga". The back of the clothes is decorated with sun, moon or "Yongzhong" patterns. The colors of the clothes are red and white, depending on the zodiac sign of the old man, usually white. When people see the old man "Jiejiukuoga", they respect him very much. Pupu is a Tibetan transliteration. It is a hand-woven thick woolen fabric with good thermal insulation properties and is strong and durable. It is the main raw material for making clothes in Tibetan agricultural areas (including semi-agricultural and semi-pastoral areas). The weaving of Pupu is mostly done at home. The wool is first washed and dried, then fluffed with a brush and then woven into strips, twisted into thin threads and then woven on a homemade simple loom. The woven Pulu can be dyed into black, brown, floral colors, etc., or it can be left undyed and keep its original color (Omega 2012). The width of Pupu is about 20 meters, measured in rolls. One roll of Pupu can generally make a Tibetan robe. In the past, there were handicraft workshops in Tibet that produced Pulu and woven carpets, and the products produced in Zedang and Gyantse were of the best quality. The formation and development of clothing culture has undoubtedly gone through a long-term historical process and is closely related to the nation's living environment, climatic conditions, production methods, economic conditions and ethnic cultural exchanges.

2.5 Distribution areas of Reba drum dance

Reba dance will develop into many styles and genres, which are mainly spread in Qamdo area of Tibet, Nagqu area of Tibet, Nyingchi area, Diqing Autonomous Prefecture of Yunnan Province, Garze Autonomous Prefecture of Sichuan Province, Yushu Baizhi Prefecture of Qinghai Province, and Tibetan gatherings in Gansu land. According to the different main schools of Reba dance spread in the area, it is divided into: "Dinga Reba", "Dingqing Reba", and "Ba tang Reba".

"Dinga Reba" is popular in the Nagqu area of the northern Tibetan grassland. "Dingqing Reba" is popular in Dingqing County, Qamdo Prefecture, Tibet. "Dingqing

"Reba" is a very physically difficult dance, which is interspersed with acrobatics, qigong and other content in the process of speaking, singing and dancing. "Batang Reba" is mainly spread in Batang County, Garze Prefecture, Sichuan Province. Although the styles and schools are different, in essence they all have the connotation characteristics of "enthusiasm, roughness and boldness" and high-difficulty dance skills.

First of all, Reba uses drums and bells as props in musical instruments, which is a typical feature of Reba. In terms of clothing, male Reba men wear an ankle-length mesh waistband woven with black or white wool, which is called "Dire" in Tibetan. These characteristics of props and costumes are possessed by Reba from any school. Secondly, in terms of content, Reba in each place has its own stylized order and theme. For example, Chaya Yanduo Reba's performance program starts with bell drumming, followed by a humorous Reba drama, then folk songs and dances, and finally ends with a debate. The procedures of Kangsha Reba are: first, self-introduction, explaining Reba's origins and the family history of the performance team; second, announcing the curtain; third, Reba's prelude dance; fourth, the difficult tambourine performance, which is the climax, in the climax of Reba, there are also stylized movements, that is, the female Reba's quick turn and drumming, and the male Reba's one-leg spinning, high bungee flying and other dance stunts. It can be said that the image symbols such as bells, drums and "Dere", as well as the stylized content in the arrangement and typical dance movements, express Reba's unique aesthetic style and are highly recognizable.

The fifth part includes dance breaks including Guozhuang and Xianzi; the sixth part ends with the humorous debate between the man and woman Reba. In short, "Although each Reba team has different genres, different regions, different performance forms, different styles, and different recitations and raps, the basic performance procedures are similar." Playing wine to praise God and attract the audience's attention, the main part (the main part of the performance with bells and drums and interspersed with other art forms such as Xianzi, Guozhuang, and Funny), and the ending (auspicious blessings) are presented in a stylized arrangement.



Figure 27. Dingga Reba Drum Dance

Source: Tencent News, March 9, 2011



Figure 28. Dingqing Reba Drum dance

Source: <https://baike.baidu.com/item/dingqingreba> (Accessed on August 2, 2023)



Figure 29. Batang Reba Drum Dance

Source: Tencent News, February 11, 2011

3. Artistic Characteristics of Reba Drum Dance

As an intangible cultural heritage under national protection, the Reba drum dance culture has its own cultural characteristics and significant cultural collection value. In the development process of its cultural dissemination, it embodies and highlights the highly individualized national cultural characteristics of the Tibetan region.

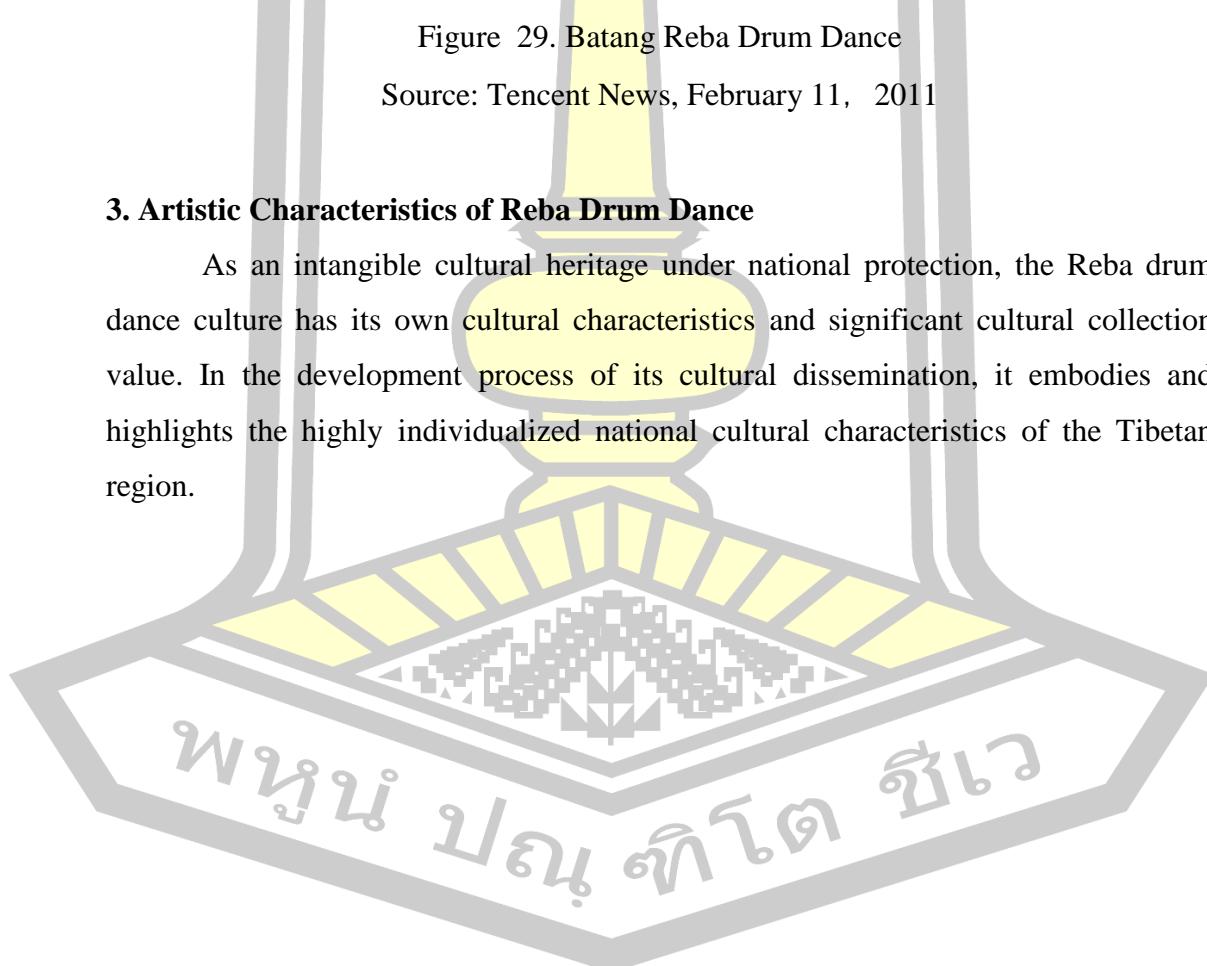




Figure 30. Reba's stage performance

Source: Photo by the researcher, August 19, 2023

3.1 Ancient and Natural, Widely Distributed

Tibetan Reba drum dance has a long history, is an ancient folk dance, whether in dance movements, or dance art form, all residual ancient legacy, make the dance become simple and natural. In the Tibetan rap with Milarepa put things, that is, the founder of Reba drum dance, Tibetans in order to mourn and respect, before jumping Reba drum dance, men and women artists should be in the heart of the silent prayers, chanting the founder of Milarepa, the initial performer of the day Qiongba, look forward to the master and disciple to bless the whole family peace and happiness, etc., these actions are cohesion of the Tibetan people on the Reba drum dance predecessors of respect and nostalgia, but also reflects the ancient characteristics of the Tibetan Reba drum dance. These gestures are all Tibetan people's respect and remembrance of the predecessors of the Reba drum dance, and also reflect the simplicity of Tibetan Reba drum dance. At the same time, the performers of Tibetan Reba Drum and Dance will use the movements of nature and imitate animal movements, such as simulating the

"rabbit jump" and "twisting jump", which make the Reba Drum and Dance more active and vivid.



Figure 31. Tibetan Reba Drum Performance

Source: People's Daily, February 2, 2011

3.2 Distinctive Ethnic and Regional Characteristics

Tibetan Reba Drum and Drum performance is closely related to the regional characteristics of their own ethnicity. Generally speaking, Tibetan Reba artists live in the snowy plateau, especially in the cold terrain of the plateau peaks, and in some areas, the tops of the mountains are snowed in year-round, so the music of Reba Drum and Drum performance is simple and fast, and it continues the Zangmin's Reba drums, Tibetan bells, reflecting the Tibetan character of ruggedness, boldness, warmth and bravery. It has a strong national spirit and regional characteristics. In the high-altitude geographical environment, the main residence of the herdsmen is a simple tent, which is obviously influenced by the traditional way of life of the nomadic people of "living

on water and grass". When the Tibetans dance the Reba Drum and Dance at high altitude, they emphasize the dance movements such as "loosening the hips", "bowing the waist" and "curving the back", which mainly reflect the hard labor of the local Tibetans on the plateau and the local rituals and customs. According to the regional differences of the Tibetans, the Tibetan Reba Drum and Dance is mainly handed down in Chamdo, Tibet, as the "Sessha Reba", and in Nagchu, northern Tibet, as the "Dingga Reba", which are of different genres but have a passionate, rugged and bold style.



Figure 32. Local Tibetan people in Tibet.

Source: Little Red Book, March 4, 2023

3.3 Strong religious colors

The Tibetan Reba drum dance is influenced by Tibetan Buddhism, which reflects the content of deep compliance, or prayers, or celebrations, or praises, all seem solemn, solemn, grand. In the performance, the male holding a bronze bell, the female hand drum, walking around the circle, dancing. In the sound of the bells and drums, accompanied by beautiful dance, or singing or lead, the general idea is to lead the earth

and mountains), sacred mountains and lakes, the sun, moon and stars, Bodhisattvas and other gods. The repertoire of the performance is mostly "leading heaven and earth, peace in all directions", "God and Buddha dance with us", "the hero Nibuli overcomes the demon Dokni Aba", etc., with obvious religious plot. These religious episodes originate from the fact that when the Tibetan forefathers could not explain, understand and master many natural phenomena and forces in their living environment by scientific methods, they developed many religious concepts of worship and faith in the natural environment, which were expressed in the performance of the Reba Dance as a carrier.



Figure 33. Reba Dance Performance

Source: Photographs taken by researchers, March 20, 2023

4. The current situation of Reba Drum Dance (The current research time range is from the liberation of Tibet in 1951 to the present)

Nowadays, Reba drum dance, one of the three major dances in Tibetan areas, lacks the advantages of development and inheritance like Guozhuang in Qamdo and Xianzi in Mangkang. Guozhuang dance has developed into one of the common mass activities, especially in Tibet, Sichuan, Yunnan and other places, where Guozhuang dance is more popular. Guozhuang dance performances are indispensable in many

festival activities and school student sports. Therefore, Qamdo's Guozhuang has been inherited and developed through performances on these platforms. Mangkang's xianzi has also been well developed and passed down. In the streets of Mangkang town or in restaurants and tea shops, you can often see many young people carrying xianzi. Some of them are professional xianzi players and some are just hobbies. Amateurs, these young people mostly from the Mangkang area have continued the inheritance of Mangkang Xianzi well by playing and singing year after year.

However, the development and inheritance of Reba dance is in trouble. The traditional Reba dance is mainly passed down from generation to generation in the family. During the free time of the year, the whole family will go on the road to Lhasa or other places. Along the way, they mainly perform Reba dance in exchange for some basic living supplies such as tsampa and butter. Behind the graceful dancing, superb skills and applause of Reba artists is the hard life of wandering artists. After the peaceful liberation of Tibet, with the rapid development of Tibet's economy, people's material life has continued to improve, and people's means of livelihood and source of livelihood have been guaranteed. The social environment for walking performers no longer exists, and dancing Reba is no longer a necessity for survival. Young people have also become more selective in how they earn income, so they are no longer willing to learn Reba dance from their predecessors. Due to the social environment created by Reba dance and the changes in young people's lifestyles, the typical family Reba dance gradually disappeared. In addition, With the continuous development of society, people's material and spiritual cultural needs have also increased accordingly. The pursuit of health and perfection of their own life concepts has become an important choice for people (Gao Zixuan 2020). The traditional "Reba Dance" technique is too difficult and the drum rhythm is too complex, making it unsuitable for ordinary people to learn, and it is difficult to meet the fitness, entertainment and aesthetic requirements of modern people. The art of Reba dance must also be continuously improved and innovated.

In May 2006, Reba Drum Dance was listed as the first batch of national intangible cultural heritage. Nowadays, Tibetan Reba dance has attracted more and more attention and attention from scholars and dance enthusiasts.



Figure 34. Reba drum dance enthusiasts

Source: Little Red Book, June 20, 2023

5. The development of Reba Drum Dance (The development scope of this study is from the founding of New China to the present)

The Reba drum dance is discussed in the overall scope of the Reba art from the perspectives of ephemeral and co-temporal viewpoints, and it is mainly divided into the following phases. In the dark society of the unity of church and state, the development of the Reba performance is mainly divided into two phases: in the first phase, some religious ceremonies or rituals are performed to exorcise ghosts and subdue devils, to eliminate calamities and pray for blessings, and to perform the performance of beating drums and dancing, with the help of the "drum". With the help of the "drum" in order to seek the blessing of the gods and six animals peace, the performance of the sacred and solemn, ceremonial, with a set of fixed performance program; the second stage, from the religious temples to the folk art of selling art to earn a living, commercial propaganda, self-indulgence and other forms of performance. During this period, folk Reba performance has a set of performance programs, especially the drums and bells of the skill is relatively high, usually performed around the circle dance, drums from

slow to fast, and finally pushed to the climax. From the overall point of view, the identity of the Reba artists at this stage was humble, and the performance of Reba had a certain utilitarian nature, which was well received by the monks, dignitaries and the people at that time.

After the founding of New China, the peaceful liberation of Tibet made the Tibetan people become the masters, and the living conditions gradually improved, and most of the artists ended the life of wandering and selling their art. The form of performance of Reba art also changed, and the main object of Reba artists' service was changed from the slave masters and dignitaries to the working people. Every year, the government of the Tibet Autonomous Region also organizes folk arts and cultural performances, in which the participating performing teams take out their own skills, and the venues for Reba performances are gradually transferred to professional stages. The government's participation and promotion made the performance program of Reba art develop gradually, and the performance skills become more and more diversified. When performing the slow board posture is beautiful and stretching, full of rhythm; the fast board is rhythmic ups and downs, the body turns left and right, the performer is able to accurately beat the drums in the rapid movement, increasing the difficulty of the completion of the physical skills.

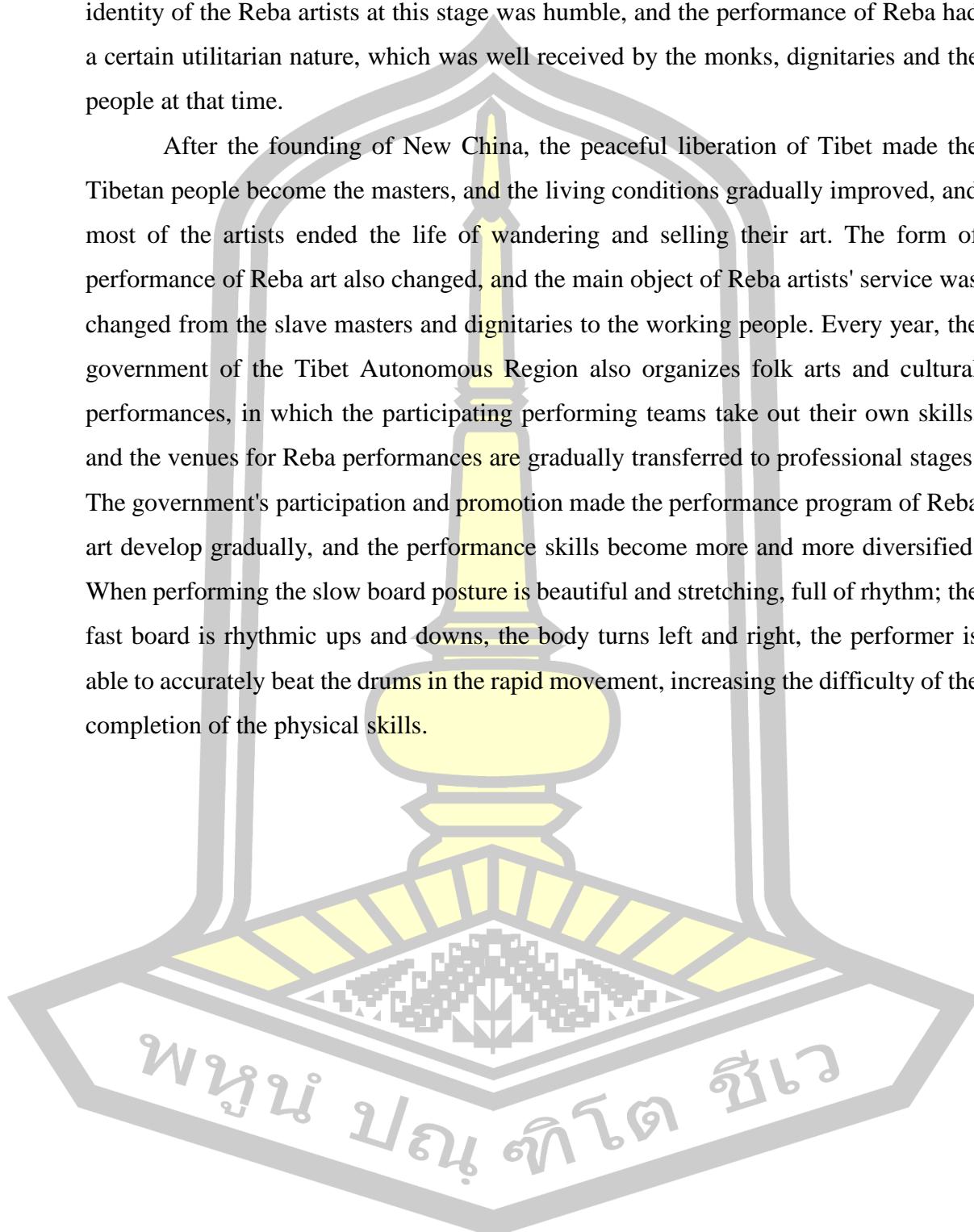




Figure 35. Reba Performance

Source: Photo by the researcher, June 19, 2023

Since the reform and opening up, with the development of society, the Tibetan people's quality of life has been improving, and their lifestyles are also changing, and the number of folk artists who follow the wandering artists to learn their craft and sell their skills on the streets is decreasing (Yang 2010). In their place are local professional arts and cultural organizations and the Reba performing arts team. The inheritance and development of the Reba art and the Reba drum dance have fallen mainly on literary and artistic workers at all levels, who, by penetrating into the folklore and learning from the Reba artists, have collated, summarized, and processed the performance forms and contents of the Reba bells and the Reba drum dance in the Reba art, and compiled a series of books and materials such as the "Integration of Chinese Nationalities and Folk Dances - Tibet Volume". Tibet University, Beijing Dance Academy, and Central University for Nationalities have refined, processed, and innovated the elements of the

Reba drum movement in line with professional aesthetics and pedagogical training, and have incorporated the Reba drum dance into the scope of "academy" dance teaching. At the same time, dance artists have created the "grasslands on the Reba", "hot Sama", "Clothier", "Xuan Yin drum dance". In recent years, it also produces new forms of fitness Reba dance, enriching the amateur cultural life of the masses. Reviewing the development of each stage of the art of Reba, its performance form, content, performance subject, field, etc. are constantly constructed and reshaped with social change.



Figure 36. Stills from the Reba Drum and Drum Show "Xuan Yin Drum and Drum

Source: Beijing Daily, May 3, 2022



Figure 37. Stills from the Reba Drum and Drum "Reba on the Grassland

Source: Aichi Video April 2, 2020



Figure 38. Stills from Reba Drumming's "Rezama"

Source: Photographed by researchers, June 19, 2023



Figure 39. Reba Drumming "The Clothier"

Source: Renmin video, May 2, 2020



Figure 40. Stills from the Reba Drum and Drum "Xuan Yin Drum and Drum

Source: Beijing Daily, September 2, 2023

In the past, Reba drumming mainly used drums, bells, singing, and dialogue as music forms, which were interspersed in the dance, which seemed relatively monotonous. Through innovative Reba music, it not only highlights the artistry of Reba dance, but also makes the entire Reba dance come alive. Its characteristics are: first, it uses Reba drum beats as the keynote, making its rhythm more distinct and unrestrained. The second is to use the rich national folk music as the material and re-create it to make it more vivid, bright, full of passion and sense of the times. The third is to use modern music creation and expression techniques to add new vitality to the ancient Reba art. In this way, it not only retains the original artistic characteristics of ancient Reba but also caters to the aesthetic needs of modern people.

To extract the essence of Reba drum dance, it must use its unique form of expression as a creative element to form a more visible comprehensive art, so that it can bring into play the unique and charming artistic characteristics of Reba dance. In the creative process: First, the drum beats are changed in traditional drum beat

techniques, from one, three, six, and nine o'clock, to four, six, eight, and twelve o'clock, to the most intense rotation of thirty-six o'clock. It has developed to sixty-four drums, and this drumming technique is called "Zeji Drum" (named after the founder). This drumbeat is more intense, has rich changes in drumbeats, has a higher degree of difficulty, and is more expressive, strengthening the personality that Reba dance should have. The second is to make a fuss about the dance composition (Li 2022). The main composition of the traditional Reba dance is a circle dance, which is not suitable for stage performances. In order to break the tradition, new creative techniques are used in the dance composition to make Reba dance more suitable for the requirements of modern stage performance. The third is to add drum types (Reba drum, Daru drum (hand drum), waist drum, back drum) to enrich its expression forms. Through this series of bold innovations, Reba, an ancient art form, has been given new connotations, making its aesthetic value higher and more contagious.

Reba in the New Era With the development of the times, especially after the peaceful liberation of Tibet in 1951, its society directly entered the socialist system from serfdom, and other Tibetan areas also entered a new historical period with social development and urban construction. By the 1980s, wandering artists no longer existed, and their personnel were basically relegated to folk art groups in each county. Reba's art has entered a new turning point. Contemporary Reba has lost the core of its religious mission and has also gotten rid of the function of performing arts to make a living. It has transitioned from symbolism and practicality to the aesthetics of entertainment and fitness. Although contemporary Reba, like other intangible cultural heritage, has to face the dilemma of inheritance and development, Reba still has a large number of fans and appreciators among the people of Kangxi and Tibet. For example, most counties in Qamdo have their own Reba teams. The famous ones include Wotuo Reba in Dingqing County with a long history, Zituokangsha Reba in Dingqing County who is active on the stage, and Chaya County, which is known as a living fossil. Yanduo Reba, the bold and open Xie'an Reba of Basu County, Gatuo Reba of Leiwuqi County famous for its knife skills, the commercial-style National Youth Reba of Bianba County, Luolong popular on Chuankang Avenue County, Xiongnanreba in Bianba County, the famous Chawalongreba in Zuogong County, etc. At present, Reba has also begun to enter art schools, and teachers and students from some university art schools are becoming new

Reba dancers. "How to extract and process the rich dance movements and unique dance styles of Reba's dance into basic movements and techniques that are in line with the teaching content of modern dance" is the direction of contemporary academic Reba's efforts. From the fields, city squares, to university classrooms, Reba is experiencing a new round of artistic inheritance and transformation.

Contemporary Reba drum dance is based on the stage. It is an art form that displays the aesthetic consciousness of the Tibetan people and develops in step with the times. The development of Reba Inspiration has broken through the following points: The flavor of the times and life of dance has been reasonably sublimated; The strong cultural heritage of the Tibetan nation has been organically combined with contemporary dance; Choreographers already used the unique artistic vision of dance workers to extract highly danceable "small details" from the real "big life" and make them danceable reasonably, use artistic expansion techniques, and use the characteristics of Reba dance. The form of expression shapes the image and expresses the emotion. For example, the emergence of new movement styles and drum beats in the dances "New Kangsar Reba" and "Tibetan Eastern Drum Competition" can be said to be a new trend in the development of contemporary Reba art and a model of the inheritance, development and innovation of contemporary dance. It not only has the strong professionalism and movement of contemporary Reba art, but also maintains the original charm of Reba dance and gets rid of the shackles of the traditional Reba dance movements, making it more contemporary and ornamental, and provides a great opportunity for Reba dance. The development of dance to adapt to the new situation has explored a practical way.

The materials of Reba dance have been carefully refined and moved into the classroom. While inheriting the national culture, it also has a certain sense of the times and innovation in terms of music, costumes, dance styles, scenery, etc., thus making Reba shine with a simplicity and simplicity. Fresh look. In short, in different eras, the content and techniques of Reba's performances will bring the functions and fashions of the specific era. The emergence and replacement of various artistic images are a reflection of social changes and the fashion of the times. It is also the history of continuous enrichment, renewal and expansion of people's aesthetic psychology. It is also the embodiment of the materialized isomorphic structure of people's souls in a

specific era. In the process of the evolution of the artistic image layer, the new changes and stylization of Reba's art reflect the intertwined penetration of primitive instincts and concepts (sociality, rational consciousness) presented in the artistic image layer. In the image layer, drums and bells are conceptual symbols that connect Reba's distant origins, the incorporation of multiple art categories, innovations in themes, content, dance styles, and performance routines, and express the new era. life needs and aesthetic styles. The art forms of each era are preserved to some extent in today's Reba culture, showing the beauty of Reba's artistic accumulation full of life and vitality.

6. Coexistence of inheritance and innovation

Since its own development and formation, Reba drum dance has revealed a certain social way of life and an institutionalized vulgar life tendency during its various ethnic natural language cultural inheritance and continuous evolutionary development and its evolutionary process, and in the course of its ever-changing and developing functions. However, once not well catered to this historical era and our Chinese nation's various love of modern art and culture and the pursuit of aesthetic value of the psychology of the people, the gradual convergence of elegance from vulgar. Elegant to the vulgar, this is a new spiritual power to improve, is to promote the development of China's Tibet region, Reba drum dance national traditional culture and art folk cultural activities practice of a spiritual power to refine and practice experience, is a spiritual development; vulgar to the elegant, is a new spiritual power root, is to promote the development of China's Reba drum dance national traditional culture and art folk cultural activities practice of a spiritual force Source. From the point of view of the development trend of the traditional Reba Drum dance in Tibet, the development of the traditional Reba Drum dance is still the fundamental of the development of the traditional Reba Drum dance in China, and the step from the common to the elegant and the step from the elegant to the common is an inevitable formation of the whole process as the traditional Reba Drum dance enters into the sustainable and healthy development of the folklore culture society in China.



Figure 41. Reba performance on Tibet TV

Source: Photo by the researcher, April 9, 2023

The great changes in the sense of music and rhythm, the sense of movement and skills that can be demonstrated in the process of people's performance of the dance of the Reba Drum Dance are all subject to great changes with different periods of national historical development, different ethnic regions and cultural environments, and different performance scenes, which undoubtedly belongs to the great innovation on the basis of the traditional dances in the Tibetan region of our country. From this, we can also see that the traditional dance Reba Drum Dance in Tibet region of China in the art of inheritance and cultural innovation in these two aspects, the performance must first be cultural inheritance, and then can be the innovation of culture (Wang Wei 2022). The traditional dance of Reba Drum dance in Tibet should be continuously developed on the basis of inheriting the tradition, and always keep the Reba Dance with unique ethnicity, tradition and regional characteristics unique to Tibet, which is also a

fundamental requirement for Reba Drum dance in Tibet to be widely accepted and loved by more Chinese people in the process of the future development.

Wang Wenzhang summarized the basic characteristics of intangible cultural heritage in "Introduction to Intangible Cultural Heritage", which are: "seven characteristics of uniqueness, vitality, inheritance, rheology, comprehensiveness, nationality and regionality". As specific intangible cultural heritage projects, most of them have the above characteristics and each has its own focus. Zhong Fulan and He Huaxiang pointed out in "A Comprehensive Review of Vietnam's Intangible Cultural Heritage": "Intangible cultural heritage is a living and flowing culture. With the development of history and the influence of the times, it will show rapid or rapid changes. Slow changes and mutations...In the long process of inheritance and mutation, accumulation is relative, while mutation is absolute." According to this theory, the inheritance of the intangible cultural heritage Reba dance should also follow this law. In the long process of development and inheritance of Reba drumming, the accumulation is relative, while the change is absolute. Reba dance has its own characteristics, so we must maintain the nationality, tradition, and regionality of Reba dance. Only by maintaining these characteristics and adding changes and innovations can Reba dance be protected and inherited. development trend. Correctly treating the dialectical relationship between inheritance and abandonment of Reba dance is of great significance for scientifically protecting the tradition of Reba dance and meeting the needs of modern people. Reba dance has a lively rhythm, complex movements, and difficult skills to master. In the process of inheriting Reba dance, we cannot just inherit it blindly, but must fully consider the recipient's ability to bear it. Therefore, we should simplify the technical movements on the basis of the existing Reba dance, reduce the difficulty of the movements, and reduce the number of techniques. Changes should also be made in the selection of drum beat rhythm to simplify the drum beats. The simplified Reba dance mainly reflects its fitness, entertainment and aesthetic values. The Reba dance performed by generations of Tibetan people in different historical periods, different regional environments, and different scenes will show different changes in both music rhythm and movement skills (Yang Congbiao 2005). Change is a new creation. With the progress of the times and the development of society, there will be new influences on the art of Reba dance, and a new style of Reba dance will emerge.



Figure 42. Mr. Ze ji of Tibet University discussing with folk artists

Source: Photo by the researcher, April 29, 2023



Figure 43. Group photo of Reba drum dance professionals

Source: Photo courtesy of researchers, June 4, 2023



Figure 44. Reba drum dance classroom learning

Source: Photo courtesy of researchers, June 4, 2023)



Figure 45. Reba folk artist Mr. Dawa is being interviewed

Source: Photo provided by researcher, June 4, 2023)



Figure 46. Class discussion with Tibet University students

Source: Photo provided by researcher, August 2, 2023

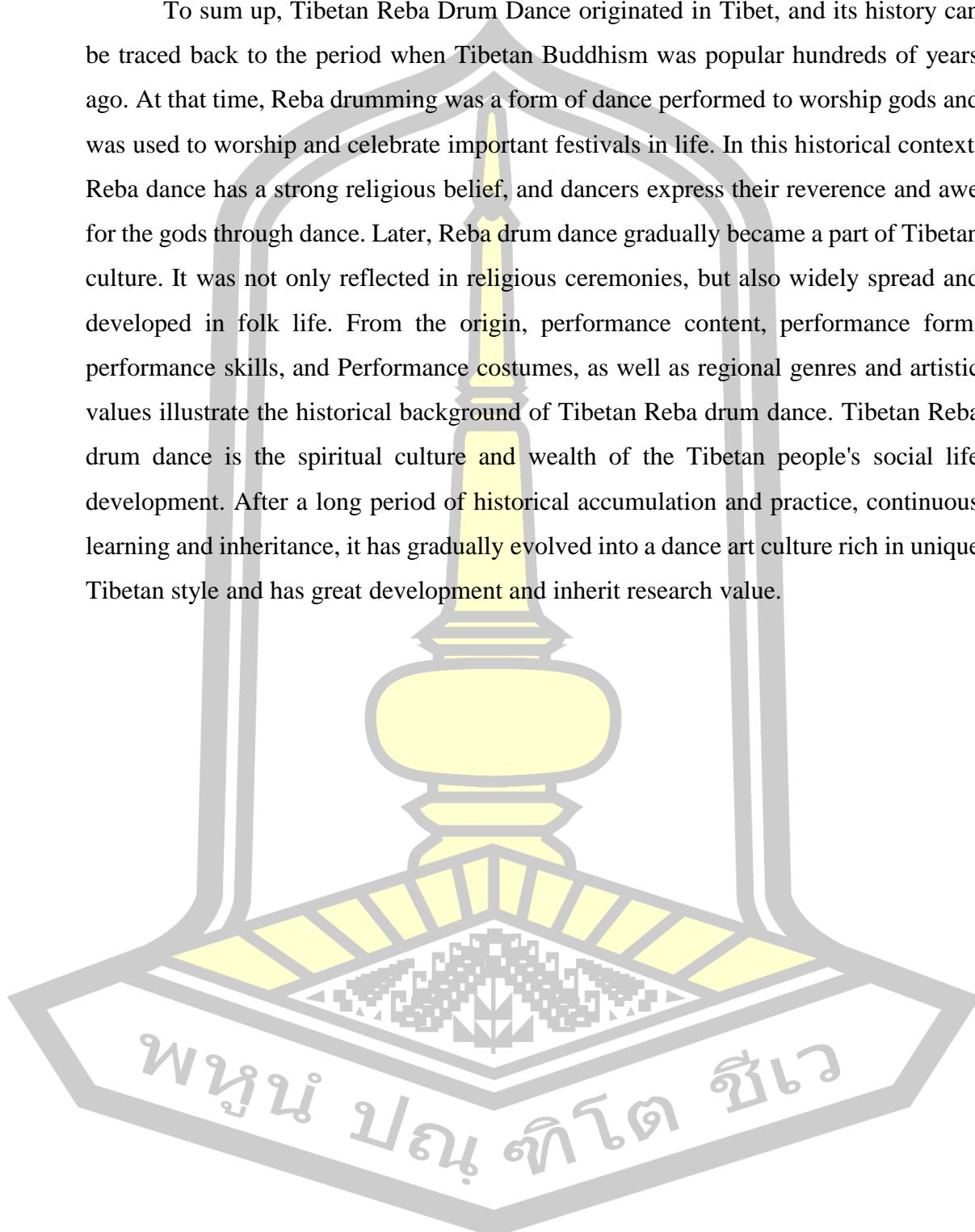


Figure 47. Innovative Reba drum dance "Sun Drum" performance

Source: Photographs taken by researchers, January 12, 2023

Conclusion

To sum up, Tibetan Reba Drum Dance originated in Tibet, and its history can be traced back to the period when Tibetan Buddhism was popular hundreds of years ago. At that time, Reba drumming was a form of dance performed to worship gods and was used to worship and celebrate important festivals in life. In this historical context, Reba dance has a strong religious belief, and dancers express their reverence and awe for the gods through dance. Later, Reba drum dance gradually became a part of Tibetan culture. It was not only reflected in religious ceremonies, but also widely spread and developed in folk life. From the origin, performance content, performance form, performance skills, and Performance costumes, as well as regional genres and artistic values illustrate the historical background of Tibetan Reba drum dance. Tibetan Reba drum dance is the spiritual culture and wealth of the Tibetan people's social life development. After a long period of historical accumulation and practice, continuous learning and inheritance, it has gradually evolved into a dance art culture rich in unique Tibetan style and has great development and inherit research value.



CHAPTER V

The analysis of the Chinese policy on Reba Drum Dance

This paper focuses on: the heritage and development of Tibetan Reba Drum Dance in the context of Chinese policy. Conduct research according to research purpose. To analyze the Chinese policy on Reba Drum Dance, presented on the topic below:

1. The Tibetan Reba Drum Dance has been listed as an intangible cultural heritage at the international level.
2. Reba Drum Dance Throughout National Education.

1. The Tibetan Reba Drum Dance has been listed as an intangible cultural heritage at the international level.

"Intangible cultural heritage" refers to various social practices, conceptual expressions, expressions, knowledge, skills and related tools, objects, handicrafts and Cultural venues. This intangible cultural heritage is passed down from generation to generation and is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing these communities and groups with a sense of identity and continuity, thereby enhancing their appreciation of cultural diversity. and respect for human creativity. The introduction of intangible cultural heritage is a huge leap forward in the protection of cultural heritage for mankind. It is a correction and supplement to the past that was limited to the protection of tangible cultural heritage. Later, humankind's protection of intangible cultural heritage naturally absorbed all previous experiences in protecting cultural heritage. It can be said that the overall protection concept of intangible cultural heritage is the result of actively drawing on academic research and practical experience in the protection of human heritage. It not only absorbs the academic achievements and research methods of anthropology and folklore, but also inherits a large number of human protection of nature and culture. Rewarding experience of heritage. Based on the holistic characteristics of intangible cultural heritage itself, absorbing the "holism" thinking of anthropology, folklore and other disciplines, and drawing on mankind's previous

beneficial experience in protecting cultural heritage, the concept of holistic protection of intangible cultural heritage should be Covering the three elements of intangible cultural heritage, related environment and people, it provides comprehensive, three-dimensional and systematic protection of intangible cultural heritage diachronically and synchronically (time and space dimensions).

China's intangible cultural heritage refers to the various traditional cultural expressions that have been passed down from generation to generation by the people of all ethnic groups in China and are considered part of their cultural heritage, as well as the physical objects and places related to traditional cultural expressions. Intangible cultural heritage is an important part of China's excellent traditional culture, a vivid witness to the continuous inheritance of Chinese civilization, and an important foundation for connecting national emotions and maintaining national unity. From the Convention for the Protection of the World Cultural and Natural Heritage adopted in 1972 to the Convention for the Protection of the Intangible Cultural Heritage adopted in 2003, with the unremitting efforts of UNESCO, the international community has paid more attention to oral/intangible/intangible cultural heritage. In particular, the functions and values of cultural expression and popular practice have been explored for a long time. Behind this 30-year process, people's understanding, attention and consensus on "human heritage", especially "intangible cultural heritage", have also deepened with the continuous expansion of the conceptualization process. Establish a list of representative items of intangible cultural heritage and confirm the objects of protection, so as to concentrate limited resources and focus on the protection of intangible cultural heritage items that embody the excellent traditional culture of the Chinese nation and have historical, literary, artistic and scientific values. They are intangible cultural heritage items. One of the important basic tasks for cultural heritage protection. As of 2021, China has established a four-level intangible cultural heritage list system with Chinese characteristics at the national, provincial, city, and county levels. The four-level list has recognized more than 100,000 representative items of intangible cultural heritage, including a large number of precious and endangered items. and intangible cultural heritage of great value have been effectively protected.

On October 17, 2003, the 32nd General Conference of UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage. China joined the

Convention in 2004. Chapter 4 of the Convention "Protection of Intangible Cultural Heritage at the International Level" stipulates that the "Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage" elected by the members of the State Party shall nominate, edit and update the representative list of the intangible cultural heritage of mankind. Intangible cultural heritage in urgent need of protection Cultural heritage lists, plans, projects and activities for the protection of intangible cultural heritage. In 2005, the "Opinions of the General Office of the State Council on Strengthening the Protection of my country's Intangible Cultural Heritage" proposed guidelines and principles. According to the news on February 8, 2006, the State Council's "Notice on Strengthening Cultural Heritage Protection" decided that starting from 2006, the second Saturday of June every year will be my country's "Cultural Heritage Day". The "Notice" said that cultural heritage includes tangible cultural heritage and intangible cultural heritage. On September 17, 2016, the State Council approved the Ministry of Housing and Urban-Rural Development's "Request for Instructions on the Establishment of Cultural and Natural Heritage Day" and agreed that starting from 2017, the "Cultural Heritage Day" on the second Saturday of June each year will be adjusted and established as "Cultural Heritage Day" Cultural and Natural Heritage Day". China Chengdu International Intangible Cultural Heritage Festival is an international cultural event with the purpose of promoting the protection of human intangible cultural heritage and demonstrating the exchanges and mutual learning practices of the contracting parties to the "Convention for the Protection of Intangible Cultural Heritage". An international platform for friendly dialogue, founded in 2007, it is held every two years in Chengdu, China. Sponsored by the Ministry of Culture and Tourism, Sichuan Provincial People's Government, UNESCO, and the China National Committee for UNESCO, Chengdu Municipal People's Government, Sichuan Provincial Department of Culture and Tourism, China Intangible Cultural Heritage Protection Center, UNESCO Asia-Pacific Organized by the Regional Intangible Cultural Heritage International Training Center. In 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" proposing principles.

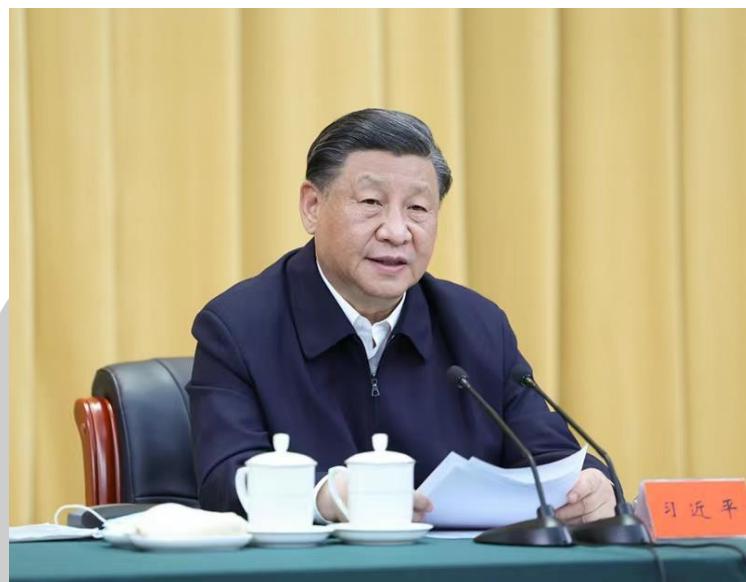


Figure 48. President Xi Jinping attending a meeting

Source: People's Daily, June 2, 2006

In 2006, Chinese President Xi Jinping, General Secretary of China's intangible cultural heritage protection work made important instructions emphasizing the need to do a good job in the systematic protection of intangible cultural heritage, to better meet the people's growing spiritual and cultural needs, and to promote cultural self-confidence and self-improvement. 2006, the State Council of the People's Republic of China approved the inclusion of the Tibetan Reba Drum and Drum dance in the first batch of state-level intangible cultural heritage list.

The word "Reba" is a Tibetan transliteration. It has two meanings in Tibetan: one means long hair and sticky braids, which is extended to the use of hair woven into nets and skirts; the second means people who are clothed in cloth. What we call "Reba" now usually refers to both Reba dance and the people who dance this dance. Reba, Xianzi and Guozhuang in Tibetan folk art are all national intangible cultural heritage and can be described as the three golden flowers in folk dance. In comparison, Guozhuang and Xianzi have attracted academic attention as early as the Republic of China, and are also highly popular in folk mass cultural activities. However, Reba in Kangzang area was selected into the first batch of national-level works as early as May 2006. It is on the list of intangible cultural heritage. However, due to its high requirements for dance skills and certain training before participation, it is a performing

folk art, so its popularity in daily mass culture is low, and its inheritance and development have also encountered modern bottlenecks. In terms of academic research, although there has been some attention to Reba, the attention is far from enough. It is not consistent with its thousand-year history and unique value. It deserves further discussion and research from many aspects.

Compared with Reba's long history, academic attention and research on Reba started relatively late. The early work "A Brief Talk on Tibetan Dance" by Qu Yinsheng touches on it. In 1976, the Sichuan Teachers' Team to Aid Tibet conducted a survey in the Qamdo area of eastern Tibet, and the resource book "Reba Hexianzi" compiled and printed in June of the same year was an earlier result of collecting folk songs. The large-scale collection and compilation of Reba data was the result of the establishment of a special agency to rescue ethnic cultural heritage in the Qamdo area in March 1988, and the largest local cultural census with the widest scope and the largest number of people since liberation was carried out. Some local scholars, representative ones such as Tu Xia, etc., published some in-depth research papers during and after the census, but the number was not large. By the 1990s, in addition to some thesis results, some treatises were published, such as "Reba in the Snow" by Omega, which provided more systematic information on Reba culture to performers engaged in Reba art.

In May 2006, Dingqing Reba and Nagqubi Dinggar Reba in Qamdo, Tibet were selected into the first batch of national intangible cultural heritage lists announced by the State Council; in March 2007, Batang Reba in Garze Prefecture, Sichuan Province was selected into the first batch of Sichuan Province List of Intangible Cultural Heritage. In January 2012, the Sichuan Tibetology Research Association, the Sichuan Batang County Committee, the County People's Government, and the Sichuan Intangible Cultural Heritage Protection Center jointly hosted the "China's First Tibetan Xianzi and Reba Art Summit Forum"; in January 2013, Qamdo City in the Tibet Autonomous Region held the "Seventh Adjacent Area Kham Culture and Art Festival and the First Tibetan Music, Song and Dance Culture Forum"; in August 2018, Qamdo City in the Tibet Autonomous Region held the "First Region-wide Reba Dance Performance and Reba Art Summit Forum". These government-led intangible cultural heritage art forums have brought together many scholars across the country to

participate and discuss, and have played a positive role in promoting Reba and promoting Reba research.

So far, attention to Reba's art is increasing day by day. Judging from the current research results, the academic community mainly focuses on the origin of Reba, the region and genre of Reba, the procedures and techniques of Reba, the functions of Reba, the protection and inheritance of Reba as an intangible cultural heritage, and the Research was conducted on Reba's creative performances and their application in teaching, as well as interviews with individual Reba figures. It is extremely rare to use aesthetic theory to specifically analyze this folk art. In addition, Reba, as an intangible cultural heritage that has been passed down for thousands of years, not only has artistic beauty in form and content, but also allows us to analyze the beauty of past culture and life customs from the information revealed. Therefore, it is worthy of comprehensive analysis from the perspective of folk aesthetics. Conduct an in-depth study of Reba art from the perspective and methods of folklore and aesthetics.

Generally speaking, artistic images are an abstract representation or expression of real life and production. In different eras, artistic works as intangible cultural heritage have different artistic expressions on the image level. Over time, when gathered to future generations, they become living "cultural relics" that retain the characteristics of different eras and also reflect the current era. The different expressions and legacies of these past dynasties' arts are "art accumulation".

For the development of Tibetan Reba drum dance, the relevant government departments play an important role in guiding and spreading. Under the active leadership and support of government departments, Reba drum dance is moving towards the culture and art industry cluster, which can more fully reflect the inheritance value of Reba drum dance and its spreading effect. As a leader, government departments have a greater influence in the dissemination of Tibetan Reba drum dance culture. As the whole nation has entered the information network era, the use of online publicity for the inheritance of the Reba can enable more people to understand the culture and characteristics of the Tibetan Reba Drum and Drum art, and strengthen the cognition of people in the folk dance and art circles about the Reba Drum and Drum.

2. Reba Drum Dance Throughout National Education

The General Office of the State Council's "Notice on Strengthening the Protection of Intangible Cultural Heritage" states that education departments should incorporate excellent cultural heritage content and cultural heritage protection knowledge into teaching plans and textbooks. Some intangible cultural heritage projects should be introduced into schools by carrying out various intangible cultural heritage research and education activities, and education on the inheritance of intangible cultural heritage should be included in relevant courses. Discipline development should be implemented through the establishment of relevant majors, strengthen curriculum reform and teaching material construction, actively participate in social practice, fully demonstrate the cultural value of local intangible cultural heritage, actively create new disciplines urgently needed for national and social cultural heritage, and shoulder the responsibility of cultivating intangible cultural heritage professionals. The establishment of characteristic majors is an effective carrier for the inheritance of intangible cultural heritage. As a basic and long-term work, major construction requires colleges and universities to be based on reality, examine the environmental changes currently faced by educational development, and reflect it in the overall planning and design of major construction. Make adaptive changes. Due to its "localization" characteristics, intangible cultural heritage provides a realistic possibility for art colleges to develop specialty majors. The region's unique history, traditional national culture, and rich historical and cultural relics are the basis for art colleges to create new subjects of cultural heritage. Therefore, they must break the single academic model, excavate and develop local culture, and actively participate in social practice, a major that combines innovative construction with intangible cultural heritage and meets social needs. For example, Chengdu Art Vocational College has adopted Qingshen Bamboo Weaving, a national intangible cultural heritage of local Qingshen County, as its characteristic major; Sun Yat-sen University has taken advantage of the school's advantages in the opera major and opened an intangible cultural heritage major, mainly for the most important thing is the research and protection of local operas. The Intangible Cultural Heritage Inheritance Major of the Academy of Fine Arts, Harbin University. In 2007, it was approved by the Ministry of Education as a specialty major in colleges and universities. It focuses on the study of the precious ethnic culture in the

Heilongjiang Basin. The content covers a wide range of categories, including: Boli black pottery, shaman costumes, Oroqen embroidery, Kedong Manchu embroidery, Hezhe paper-cutting, folk Paper binding, horn carving production techniques, wheat straw crafts, fish bone crafts, Suiling peasant paintings, etc. The establishment of specialty majors is not to cultivate folk artists. The most important thing is to improve college students' understanding of national culture and art, guide students to learn from folk culture, and draw nutrients from social practice and folk art. This is not only the inheritance of national culture, It is also necessary to promote the all-round development of college students. The construction of courses and teaching materials is the main resource for the inheritance of intangible cultural heritage. To ensure that intangible cultural heritage is a better source of courses, art colleges and universities must trust the local characteristics and advantages of intangible cultural heritage education, increase teaching reform, and innovate teaching. Method; combine the college's curriculum and teaching authority construction with the inheritance of intangible cultural heritage. We can use the practicality of intangible cultural heritage to develop it into special courses, add courses such as introduction to folk art, appreciation of Chinese folk songs, etc. that focus on showing my country's intangible cultural heritage, vigorously develop and construct intangible cultural heritage education courses, and integrate all ethnic groups. The content of intangible cultural heritage should be selected and organized, and intangible cultural heritage should be injected into school teaching content. For example, Beijing Institute of Modern Art offers courses such as shadow puppetry, puppetry, Nuo opera, Kunqu opera, paper-cutting, folk art research, ethnic minority cultural heritage research, and endangered dialect research as an "intangible cultural heritage protection major", which not only enriches the curriculum of art schools content, and more importantly, it improves students' cultural awareness of protecting intangible cultural heritage and enhances their core competitiveness. Make full use of courses such as life sketching and inspection in the countryside of art academies, and organize teachers and students to go to various places to explore traditional cultural resources. Because most of the intangible cultural heritage is hidden among the people, it is necessary to carry out on-the-spot collection or field investigation activities to deeply explore its essence. Make use of the social practice activities of college students during winter and summer vacations, organize

them to areas rich in intangible cultural heritage, organize folk art, folk resources, cultural protection, etc., using documentary photography, special topics, publicity and other forms to provide important courses for talent training resource. According to the actual situation of the intangible cultural heritage projects in our province, relevant experts, professors, scholars and folk art workers are organized to compile teaching materials in a targeted manner based on the characteristics of university education and teaching. Paying attention to the scientific nature, uniqueness, nationality, regionality, operability and inheritance of teaching materials, gradually formed a distinctive series of intangible cultural heritage education series. The cultivation of professional talents is a guarantee for the construction of intangible cultural heritage teams. The discipline construction of intangible cultural heritage is not only an important measure for cultural inheritance, but also an important way to cultivate professional talents in the protection of intangible cultural heritage. Colleges and universities should make great achievements in cultivating intangible cultural heritage talents. They are most suitable for cultivating professional technical research, consulting services, and management talents for intangible cultural heritage. They can also cultivate talents for inheriting some intangible cultural heritage. On the one hand, high-level inheritors can be introduced into schools, protected, and trained to train disciples in colleges and universities to pass on their skills. Increase the employment of folk artists as part-time teachers, and incorporate them into daily teaching in schools based on their skills and characteristics; allow students to participate in the learning of skills, experience the cultural connotation of intangible cultural heritage, improve students' practical abilities, and play a role in inheritance. Establish a talent team to undertake intangible cultural heritage.

On the other hand, various channels, such as lectures, seminars, etc., are used to uniformly train and learn existing teachers to improve their abilities in the teaching, management, inheritance and protection of intangible cultural heritage. Take the Beijing area as an example. Entering the 21st century, the number of lectures on intangible culture and quality education is increasing rapidly. The lectures cover the concepts and characteristics of intangible cultural heritage, festival culture, Peking opera art, original ecological art, knowledge of old Beijing folk arts, folk paper-cutting, Intangible cultural heritage protection and tourism development, etc. Finally, the

Chinese Opera Academy's experience in organizing the "Graduate Class for Outstanding Young Peking Opera Actors in China" and implementing professional master's degree education in art can be promoted. Relying on relevant universities to carry out professional master's education, we can build an overpass for cultivating talents for the inheritance of intangible cultural heritage, and achieve school training and We should combine inheritance and teaching with personal teaching to strengthen the protection and training of intangible cultural heritage talents. Modern information technology means are a change in the inheritance method of intangible cultural heritage. Modern information technology means have assumed the function of carrying and protecting intangible cultural heritage. This is a vivid form for the inheritance of intangible cultural heritage (Tang and Guo 2021). Art schools combine their own professional characteristics to comprehensively photograph and record many endangered intangible cultural heritage items and elderly and infirm inheritors, and combine folk art, folk cultural activities, handicrafts, etc. with pictures, audio, Animation and other imaging methods are used to preserve various skills and techniques and build an intangible cultural heritage resource database. This digital and information-based scientific management method is one of the most important methods for the rescue and protection of intangible cultural heritage. It not only enables students from art schools to use their professional advantages to directly participate in the rescue and protection of intangible cultural heritage. In addition, these ancient national cultures can be continued through modern media and receive more attention. This kind of intangible cultural heritage educational resources accumulated in the form of achievements, through road integration and application, builds an educational resource system with regional characteristics, promotes resource sharing, serves teaching and scientific research, serves the society, etc. Since 2005, Beijing has launched a project to build a characteristic education resource library for colleges and universities and an online characteristic education resource library. By the end of 2008, 134 themed resource packages had been built, integrating nearly 754,000 pictures and 44,000 audio and video files, with 6.7 million words, provides a large number of cultural, artistic and educational information resources for the society and the teaching and research of universities. It is open to the public and has received widespread attention and welcome.

To further strengthen protection, the CPC Central Committee and the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage. The Opinions propose that the content of intangible cultural heritage be integrated throughout national education, that a curriculum and teaching materials system for intangible cultural heritage be constructed, and that general education books on intangible cultural heritage be published. Specialized courses on intangible cultural heritage will be offered in primary and secondary schools, and the construction of national-level primary and secondary school inheritance bases for representative items of intangible cultural heritage will be encouraged. Strengthening the construction of the discipline system and specialty of intangible cultural heritage in colleges and universities, and supporting colleges and universities with the conditions to independently establish additional master's degree and doctoral degree programs. Specialties and courses related to the protection of intangible cultural heritage will be opened in vocational schools. Intensify the training of teachers of intangible cultural heritage, and support representative inheritors to participate in school lectures, teaching and research. Guiding social forces to participate in intangible cultural heritage education and training, and widely carrying out social practice and study activities. A number of national intangible cultural heritage inheritance education and practice bases are being built, and intangible cultural heritage is being encouraged to enter schools.



Figure 49. Mr. Luo Dan, a professor at Tibet University

teaches about the Reba Drum Dance in class

Source: Photo by the researcher, June 29, 2023



Figure 50. Undergraduate students learning the Reba drum dance in class

Source: Photo by the researcher, June 29, 2023

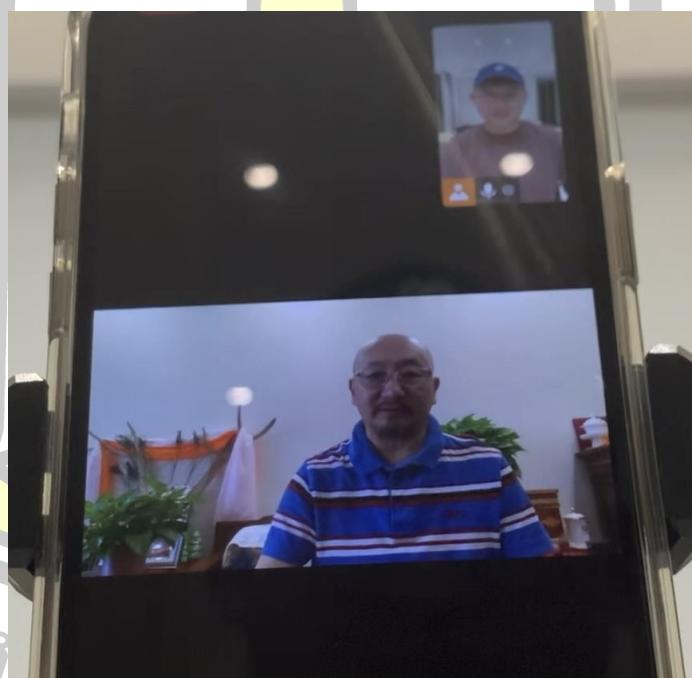


Figure 51. Professor Luo Dan of Tibet University is being interviewed

Source: Photo provided by researcher, July 14, 2023



Figure 52. Discussion on Reba Encouragement Classroom Practice

Source: Photo provided by researcher, August 2, 2023



Figure 53. Interview with Professor Luo Dan and Professor Sangga of Tibet University

Source: Photo provided by researcher, August 4, 2023

The intangible cultural heritage "Reba Dance" has been passed down from generation to generation on the snow-covered plateau with its unique art form. To this day, the fitness, entertainment and aesthetic values of Reba Dance are still in line with modern people's health concepts. The intangible cultural heritage "Reba Dance" contains the unique spiritual connotation and unique cultural expression of the Tibetan people. Although Reba dance shows its unique charm, the inheritance of Reba dance is facing the dilemma of disappearing due to various reasons. The spread of ethnic culture requires ethnic education, and the realization of ethnic education requires universities in ethnic areas to play an important role. Colleges and universities in ethnic minority areas have the soil and conditions for the protection and inheritance of ethnic culture. Therefore, it becomes feasible and practical to introduce the inheritance of Reba dance into the education of colleges and universities in ethnic minority areas. It is of great practical significance to explore a path suitable for the inheritance of Reba dance in colleges and universities in ethnic minority areas. The use of various forms to protect and inherit Reba dance in colleges and universities in ethnic minority areas is currently one of the feasible strategies to protect and inherit Reba dance.



Figure 54. Stills from the National Art Fund Reba Drum and Drum Show

Source: Photo by the researcher, August 19, 2023

On the morning of August 19, 2023, the special exhibition of the National Art Fund-funded project "Cultivation of Talents for Tibetan Ethnic Drum and Drum

Performance", "The Sound of Life", was held at Sichuan Normal University. The students who participated in the training of this project showed the original beauty of the ethnic drum and drum with the ethnic dances that are full of vitality. The Tibetan Reba Drum and Drum Comprehensive Performative Ensemble "Reba ", the dancers who beat the drums and sang with full spirit, told about the ancient life of the traditional Tibetan folk culture. The program integrates the characteristics of traditional ethnic folk cultural heritage and explores the transformation and integration faced by Tibetan folk drumming with the change of traditional farming culture in the process of diversified dance culture (Yang 2010). The opening ceremony also showed a promotional video for the performance, which recalled through the camera the days and nights of the program's teachers and students' folk caching and dance studio rehearsals. Tibetan folk dance belongs to China's ethnic minority dances, with a strong ethnic heritage, among which the drum dance is one of the most representative performance forms of Tibetan dance. The "Cultivation of Talents for Tibetan Drum Dance Performance" project adheres to the tenet of the National Art Fund, "Prosperous Art Creation, Cultivating Artistic Talents, Creating and Promoting High-quality Masterpieces, and Promoting the Healthy Development of Artistic Career", and carries out the orientation of "Expressing Ethnic Feelings with Dance Movements, and Gathering the Ethnic Souls with the Sound of Drums". The teaching process includes lectures, field trips, and other activities. The teaching process covers lectures, field research, classroom teaching, repertoire creation and other diversified forms, respectively, from the dimensions of folklore research, classroom teaching, stage performance, etc., to carry out profound practical learning on the historical origin and stage performance of the Tibetan national drum dance.

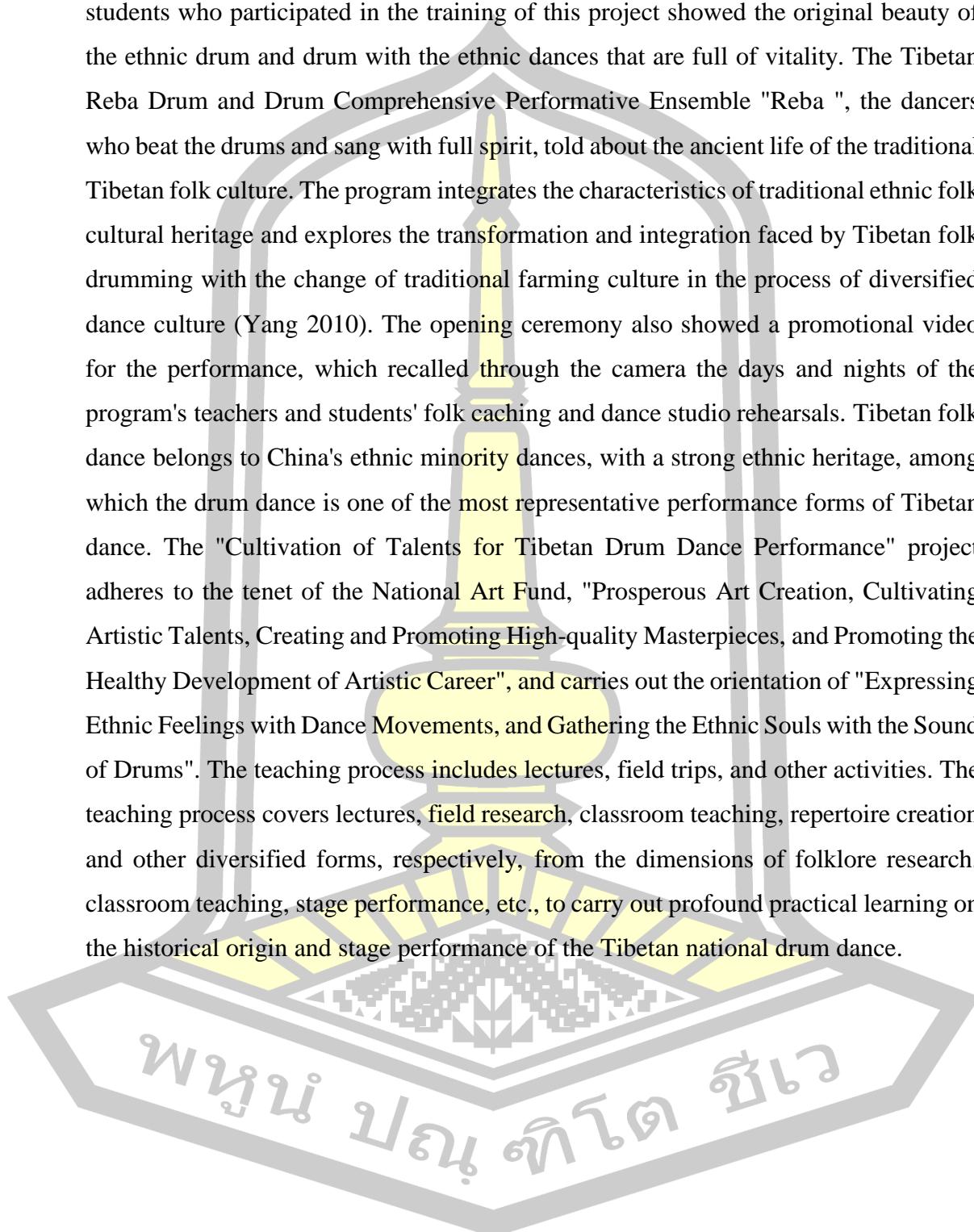




Figure 55. Stage photo of Reba Drum Dance of the National Art Fund

Source: Photo by the researcher, August 19, 2023



Figure 56. The National Art Fund Reba Drum and Drum Ensemble Showcase

Source: Photo by the researcher, August 19, 2023

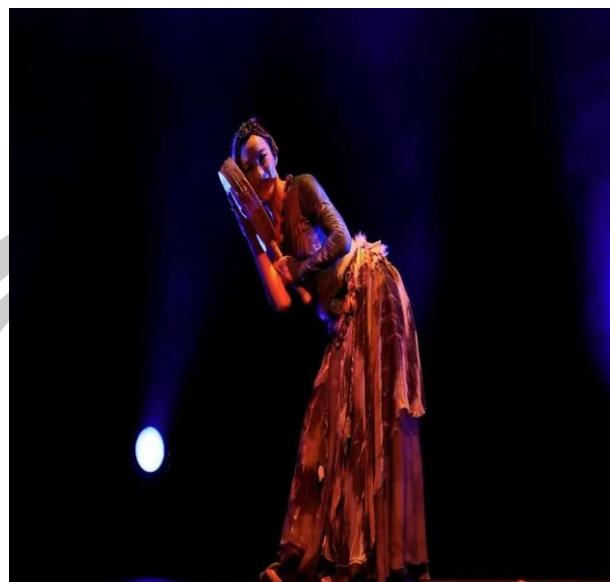


Figure 57. Solo Dance of Reba Drum Dance from the National Art Foundation

Source: Photo by the researcher, August 19, 2023

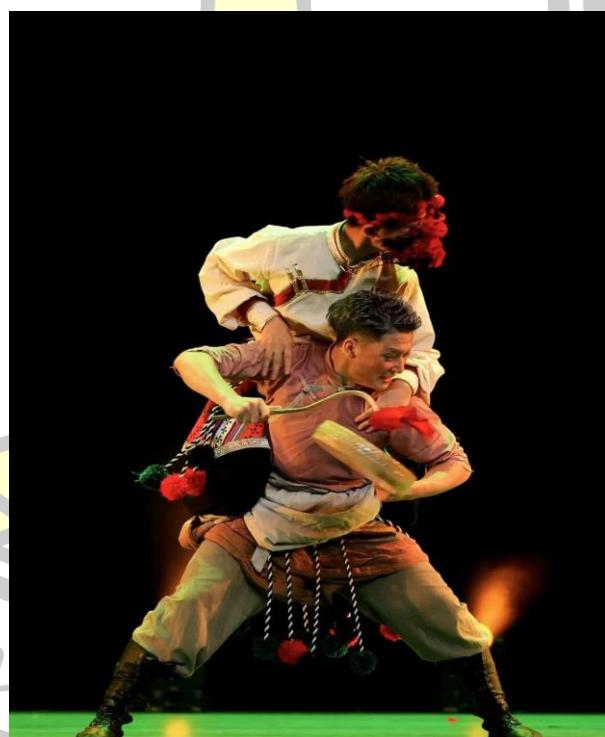


Figure 58. National Art Fund Reba Drum Dance Duo Showcase

Source: Photo by the researcher, August 19, 2023



Figure 59. The Achievements of Reba Drum Dance of the National Arts Foundation

Source: Photo by the researcher, August 19, 2023

In the practical classroom, there are Ze ji, Da wa, Yang Xingrong, Wang Shiqin and other teaching experts and folk artists to teach the students folk dance material; in the theoretical classroom, there are Feng Shuangbai, Lv Yisheng, Yang Min, Tian Lu and other many well-known domestic experts to teach. After 50 days of intensive lectures and practical guidance by a team of 30 experts, the trainees have learned more than 10 combinations of Tibetan Reba drums and drum dances, produced more than 5 works of Tibetan Reba drum dances, and submitted more than 10 scientific research papers. Eventually, the trainees brought together what they had learned into a themed show - "The Sound of Birth". "Changing cultural heritage into property, changing inheritance and protection into continuation and development." Project leader Zhaxi said that the launch of the "Tibetan National Drum and Dance Performance Talent Training" project is precisely aimed at inheriting and promoting the excellent traditional culture of the Chinese nation. As of the end of the repertoire, nearly 20,000 people watched the online live broadcast, harvesting 81,000 likes, and the live broadcast repeatedly on the WeChat video number of regional hourly hot list. Zhaxi aid, wishing 30 students from all over the country, with excellent national culture to the workplace, to the future, the national drum rhyme will be spread in all directions.



Figure 60. Teacher Dawa teaches Reba drumming at Sichuan Normal University

Source: Photo by the researcher, August 9, 2023



Figure 61. Mr. Zeji, Professor of Tibet University

Source: Baidu Encyclopedia, May20, 2011



Figure 62. Tibetan Folk Artist Mr. Dawa

Source: Photo by the researcher, July 20, 2023



Figure 63. Reba drum dance class

Source: Photo by the researcher, August 9, 2023



Figure 64. Reba drum dance class

Source: Photo by the researcher, August 9, 2023



Figure 65. Stage direction by Teacher Zeji and Teacher Dawa

Source: Photo by the researcher, August 16, 2023

In recent years, the country and the Tibet Autonomous Region have strengthened the protection and inheritance of Reba dance and taken certain measures, such as granting

titles, commanding awards, and funding support. However, it is obviously not enough to rely solely on the support and help of government departments. It is imperative to explore other inheritance methods and paths of Reba dance. Education plays a very important role in the protection and inheritance of ethnic minority intangible cultural heritage, and is also the key to protection and inheritance. The "Protection Measures" clause of the United Nations Convention for the Safeguarding of Intangible Cultural Heritage adds "especially through formal and non-formal education" to "inheritance", which means that "education" is an important means of "inheritance mechanism". The spread of ethnic culture requires ethnic education, and the realization of ethnic education requires universities in ethnic areas to play an important role. Education in colleges and universities in ethnic minority areas has unique advantages in the protection and inheritance of intangible cultural heritage items of ethnic minorities. It is also an important place for the protection, inheritance, development and innovation of excellent ethnic minority cultures. Therefore, introducing the protection and inheritance of the intangible cultural heritage Reba Drum into the education of colleges and universities in ethnic minority areas is a new inheritance attempt and.

Universities in ethnic minority areas are places where ethnic minority college students are concentrated. They have a unique ethnic minority cultural atmosphere and strong resource advantages. They have the responsibility to protect and inherit the excellent cultural heritage of ethnic minorities.

Colleges and universities in ethnic minority areas provide the soil and conditions for the inheritance of Reba Drum Dance. There are more ethnic minority students in colleges and universities in ethnic minority areas and they have a strong cultural atmosphere of ethnic minorities. In colleges and universities in ethnic minority areas, we can often see performances and competitions that are unique to ethnic minorities. For example, the group dance Guozhuang Dance has become a leisure time entertainment for students in colleges and universities in ethnic minority areas. Guozhuang Dance performances are often organized by Guozhuang Dance Clubs on weekends. Guozhuang Dance is also included in university physical education courses. During the development of Guozhuang Dance, students It integrates fitness and entertainment to enhance friendship and communication with each other. Guozhuang dance is also inherited and developed in students' fitness and entertainment. The profound ethnic cultural atmosphere accumulated

in colleges and universities in ethnic minority areas provides soil and unique conditions for the inheritance and development of Reba dance (Qizhu 2006). Therefore, it is possible to introduce Reba dance to colleges and universities in ethnic minority areas.

The fitness, entertainment and aesthetic value of Reba Inspiring are in line with the health concept of modern college students. The rapid development of modern society has also brought many adverse factors to the health of college students, such as excessive mental stress, insufficient physical exercise, obesity caused by overnutrition, and vision loss caused by long-term online games, etc. The existence and development of this kind of phenomenon is undoubtedly an adverse factor affecting the physical quality and health of the people, and it is also the focus of current society's great attention. Therefore, it is crucial to find ways to attract college students to take the initiative to exercise. College students often have a better ability to accept new things. Some traditional exercise methods can no longer attract college students to take the initiative to exercise, and there are fewer and fewer collective fitness activities. Reba dance is extremely novel in both its technical movements and musical rhythm. People can exercise and enjoy happiness in collective dance, strengthen communication and relax in the dance. Therefore, the fitness, entertainment and aesthetic value of Reba dance have become the foothold for its promotion in colleges and universities in ethnic minority areas.

The inheritance of Reba Dance in colleges and universities in ethnic minority areas meets the needs of cultural diversity.

In our country, multicultural education is called ethnic minority education or multi-ethnic education. Ethnic education carries the important task of cultivating various professional talents of ethnic minorities and makes important contributions to the protection, development and inheritance of excellent ethnic culture. Colleges and universities in ethnic minority areas are the link for the realization of ethnic education. They are also responsible for the dissemination and development of ethnic minority culture. Cultural diversity is the need for the development of colleges and universities in ethnic minority areas. The inheritance, development and innovation of multiculturalism also require ethnic minorities. Higher education at regional universities. Especially in today's world, where science and technology are advancing by leaps and bounds and information exchanges are rapid and frequent, traditional culture is gradually changing with the development of the times. At the same time that the theory of economic globalization was

proposed, the emergence of multiculturalism has become a trend. Reba dance is an intangible cultural heritage. To a certain extent, its inheritance and development also mean the inheritance and development of cultural diversity. Therefore, the inheritance of colleges and universities in ethnic minority areas must be culturally pluralistic, diverse, and inclusive. Introducing the intangible cultural heritage Reba dance into the education of colleges and universities in ethnic minority areas meets the needs of multiculturalism.

Conclusion

To sum up, the Tibetan Reba Drum Dance has been listed as a national intangible cultural heritage. The Tibetan Reba Drum Dance runs through China's national education system. With the support and encouragement of relevant national policies, the Tibetan Reba Drum Dance has flourished.



CHAPTER VI

Conclusion, Discussion and Suggestions

1. Conclusion

This study examined specific questions within three broad categories of interest. Each of these questions will now be reviewed and reconsidered in terms of the extent to which insights have been provided through discussion of data collected in this study.

The investigation believes Reba Drum Dance of the Tibetan region has been passed down from generation to generation in the Tibetan region of China with its unique way of national art expression, and the Reba Drum Dance itself contains the unique national spiritual and cultural connotation of the people in the Tibetan region and the unique way of national cultural and emotional expression of the people in the Tibetan region. As an excellent traditional dance culture and art of our country, the Reba Dance in Tibet has been developed and inherited in the new historical development era of our country, and nowadays the Reba Dance in Tibet has become a form of performance for the people of Tibet to carry out recreational activities and festive ceremonies and celebrations in daily life, as well as for stage art performances. Throughout the text, the researcher firstly introduces the historical origin of Tibetan Reba Drum Dance from the background of Tibetan dance, and then studies the inheritance and development of Reba Drum Dance, and the national policy to promote the development of Reba Drum Dance. The performance of Reba Drum and Dance has its own special rules and unique ways of physical expression, and the Tibetan culture needs the Reba Drum and Dance as a spiritual and cheerful carrier to spread, so its creation is not an occasional choice of history, but an inevitable development of history. From the ancient, mysterious, rich religious color period to the warm, simple social life and production period until today's blossoming with the flavor of the times, although in the process of development has also encountered difficulties and problems, but the Tibetan dance artists, enthusiasts are also thinking about how to break through, so that we can see the development of the Tibetan Reba Drum and through the taste of its distinctive figurative, deep rhythmic nature, original skillfulness discover the charm of national art.

Research has shown Tibetan Reba Drum Dance originated in Tibet, and its history can be traced back to the period when Tibetan Buddhism was popular hundreds of years ago. From the origin, performance content, performance form, performance skills, and Performance costumes, as well as regional genres and artistic values illustrate the historical background of Tibetan Reba drumming; Tibetan Reba drum dance is the spiritual culture and wealth of the Tibetan people's social life development. After a long period of historical accumulation and practice, continuous learning and inheritance, it has gradually evolved into a dance art culture rich in unique Tibetan style and has great development and inherit research value; Tibetan Reba Drum Dance has been listed as a national intangible cultural heritage. The Tibetan Reba Drum Dance runs through China's national education system. With the support and encouragement of relevant national policies, the Tibetan Reba Drum Dance has flourished. Culture influences art and is reflected through art. The Tibetan Reba Drum Dance not only has a unique expression of art, but also contains rich cultural connotations. As long as we grasp the core content of contemporary Reba drum dance and keep innovating, while inheriting the excellent national culture and exploring the national aesthetic interests, we can make the Tibetan Reba drum dance keep pace with the times.

2. Discussion

Chapter 4 Research Results are consistent with and build on previous academic research on the subject of Reba drumming and its evolution within its historical context. As Cai (2013) believes that Tibetan Reba Drum Dance originated in the 11th century AD and was founded by Milarepa, the second generation founder of Tibetan Buddhism. The results of this study are consistent with this, indicating that Tibetan Reba Drum Dance originated from Tibetan Buddhism. Through this way, this study further deepens our understanding of the historical background of Reba Drum in Tibet, and deeply explores the history, costumes, performance forms, artistic characteristics and artistic value of Reba Drum. In Reba drumming, the songs and hymns we need to greet and sing on the spot all come from some Chinese Tibetan Buddhist folktales. Famous Tibetan Buddhist singing and dancing masters and senior Tibetan disciples promote art in dance activities. They play an important role in guidance. The original Tibetan culture and the origin of Reba drum are used in various Tibetan sacrificial activities and

primitive totem worship. According to Liaspa (2012), dance reflects a culture's life, customs, language, music, and environment. It is considered to be a spiritual value that helps to refine people's thoughts and is a good and harmonious performance of people. Reba drum dance is the ideological leader of local government groups and a link between local people and the outside world. We think about the relationship between Reba drum and folk dance and national culture, and realize the significance of Reba drum in dance performance. The art of dance is to extract performable body movements from life and symbolize them in the innovation of dance works. In the art of dance, using Reba drums to assist dance and tell the characteristics of Tibetan culture is one of the commonly used choreography techniques. By analyzing the use of Reba drums in Tibetan dance, we can understand the characteristics of Tibetan culture, history, religion, and national customs, and record in a dynamic way the cultural phenomena presented by the competition between contemporary culture and national traditions. The artistic carrier of dance. Therefore, only by understanding the artistic tension of Reba drum itself can we correctly regard Reba drum as an artistic expression of dance.

As observed from the research results in Chapter 5, the evolution of Reba drumming from a small tradition to a cultural festival echoes the expressive role of dance and reflects the development of a culture. In the current situation of Reba Dance in contemporary Tibet, this study amplifies this assertion by showing how Reba Dance became an important part of Tibetan civilization, linking the inheritance and development of Reba Dance, as Sissaug Quir (2012) analyzed Reba drum art is an important part of the treasure house of Tibetan song and dance art. It is the crystallization of the hard work and wisdom of the Tibetan people. Cultural exchanges between ethnic groups have played a greater role. The best way to promote and develop culture and art is to use the past for the present and the foreign for China. As Zexi (2017) notes today's Reba drum dance has been collected, sorted and exchanged to "take the essence and remove the dross". Through refining and "recreating", it has formed a new hot dance that has both ancient national song and dance elements and the flavor of the times. Ba style, which provides the creative basis for the "redevelopment" of Reba Gu.

In the research in Chapter 6, the national policy to promote the development of Tibetan Reba Dance resonates with the theories of LiuYao (2010) and GouKemi (2013)

on the inheritance of intangible cultural heritage. Tibetan Reba Dance is listed as a national intangible cultural heritage. The cultural heritage list and the issuance of relevant national red-headed documents play an important role in the inheritance of Reba Dance. Universities in ethnic minority areas have unique advantages in the inheritance and research of Reba Dance. Reba Dance can be realized through higher education in colleges and universities in ethnic minority areas. The protection and inheritance of inspiration is the main feasible path.

3. Suggestion

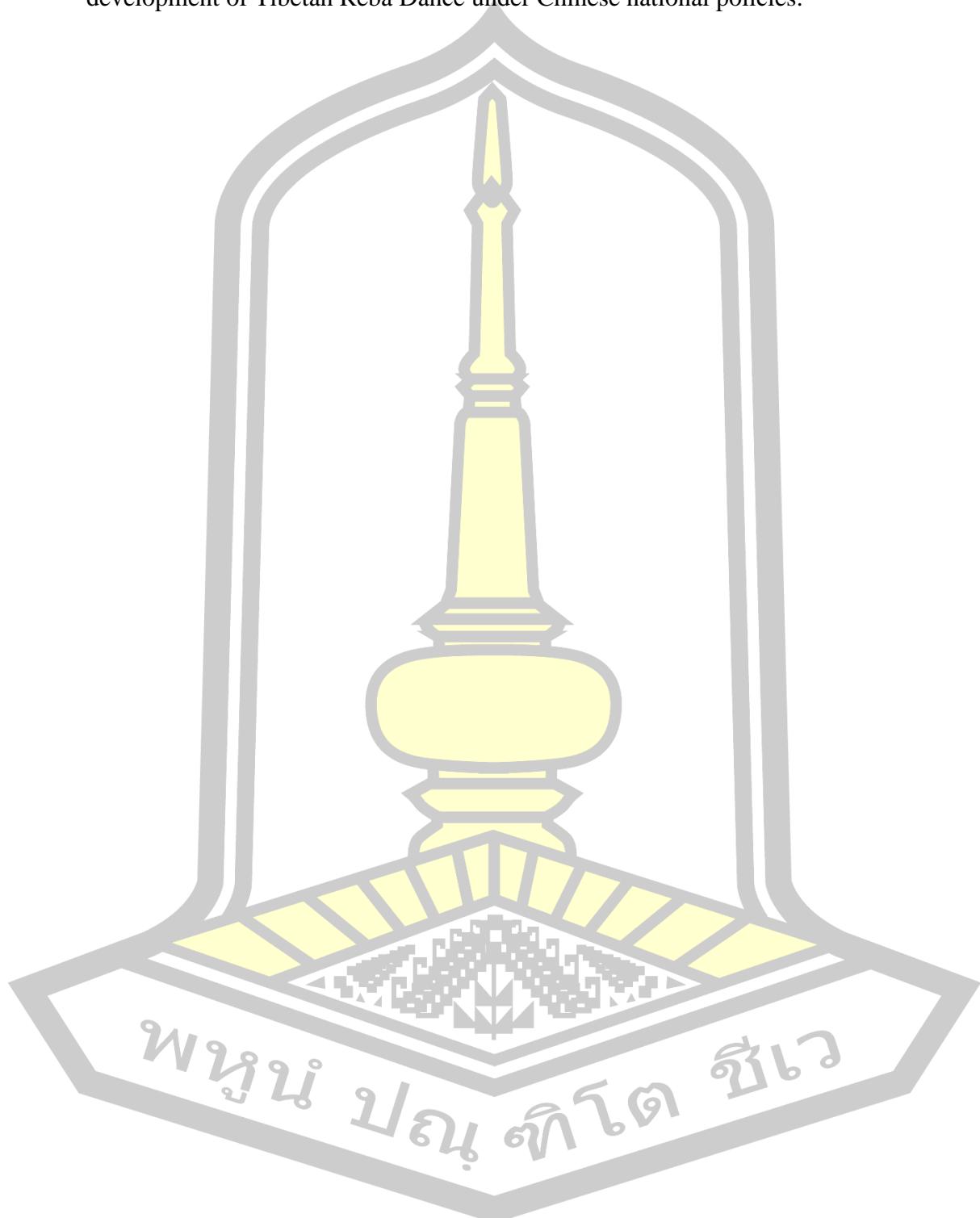
This study highlights the importance of the inheritance and development of Tibetan Reba dance in the context of national policies. Tibetan Reba drum dance is the spiritual culture and wealth of the Tibetan people's social life development. After long-term historical accumulation and practice, and the process of continuous learning and innovation, it has gradually formed a unique Tibetan style dance art culture, which has greater protection and Inherit research value. However, in the inheritance and development of Tibetan Reba Dance, there are still problems such as the limited popularity of "non-inherited" Reba Dance and the gradual decline of the "new generation" in order to protect the essence of the "original" Reba Dance. The researchers believe that the protection of Reba is a very important issue. Researchers suggest that special protection regulations should be formulated for the sound of Reba drums. The researcher's policy suggestion is to strengthen the publicity and guarantee mechanism. When protecting and inheriting the Tibetan Reba drum culture, it was introduced to the Folk Culture Museum for performances. At the same time, online media is used to try to adopt a diversified communication method that combines graphic explanations, physical displays, picture and video playback, and live broadcasts to enrich the content of Reba Drum culture and standardize and innovate the relevant regulations of Reba Drum culture. Spread the Tibetan Reba Drum culture, encourage and actively carry out the protection and inheritance of Reba Drum cultural resources, and alleviate the problem of talent protection and training. Inherit the cultural resources of Reba Drum and alleviate the crisis of Tibetan Reba Drum cultural inheritance. Strengthen the construction of talent team. First of all, based on the fertile soil of national culture, the selected training targets are mainly Tibetan teenagers. We must do

a good job in publicity and education and design Reba drum courses in Tibetan areas. In addition to penetrating into dance major classes, it must also be popularized in primary and secondary schools. Provide relevant theoretical knowledge and work appreciation courses to deepen students' understanding of the deep cultural connotation of Reba dance and understand the cultural connotation of Reba dance. Strengthen the styles and characteristics of Reba drum music in various regions, and train students' physical coordination, physical fitness and physical strength. Characteristics, strengthen the training of students' physical coordination and emotional expression ability, so that students can gain more emotional experience, make the dance performance closer to the essence of folk dance, so as to achieve the unity of people and drums. Through contact, learning and practice of this kind of dance, students are actively guided to spread and inherit Reba drum, understand and explore more Tibetan folk songs and dances and traditional culture, and expand the influence of Tibetan folk dance. Clarify the scope of management, strengthen leadership, and incorporate it into planning. The Tibetan government should strengthen the protection of the Reba Drum and include it in its economic, social and cultural development plans. The government should fully understand the importance of protecting Tibetan Reba Dance and elevate the protection of Tibetan Reba Dance to the level of local policy.

The researchers further recommend that this survey be used as a guide to study the performing arts of Reba Drum in Tibet, and to understand and implement the value of participating in the cultural heritage of Reba Drum in Tibet, and for further research on the history and development of Reba Drum in other regions. There is room, in addition, this research should be conducted on the socio-cultural changes in Tibet in the context of tourism, focusing on Tibetan settlements outside Tibet.

Although this survey provides certain insights into the inheritance and development of Tibetan Reba drums under Chinese national policies, certain limitations should be acknowledged. The spiritual significance and social value of inheritance and development discussed in this study did not go deep into the researcher's personal experience. Future research can explore more deeply from the perspective of personal experience to obtain a more detailed understanding. Nonetheless, this study has made valuable suggestions on the interplay between the inheritance and development of

Tibetan Reba Dance, emphasizing the lasting significance of the inheritance and development of Tibetan Reba Dance under Chinese national policies.



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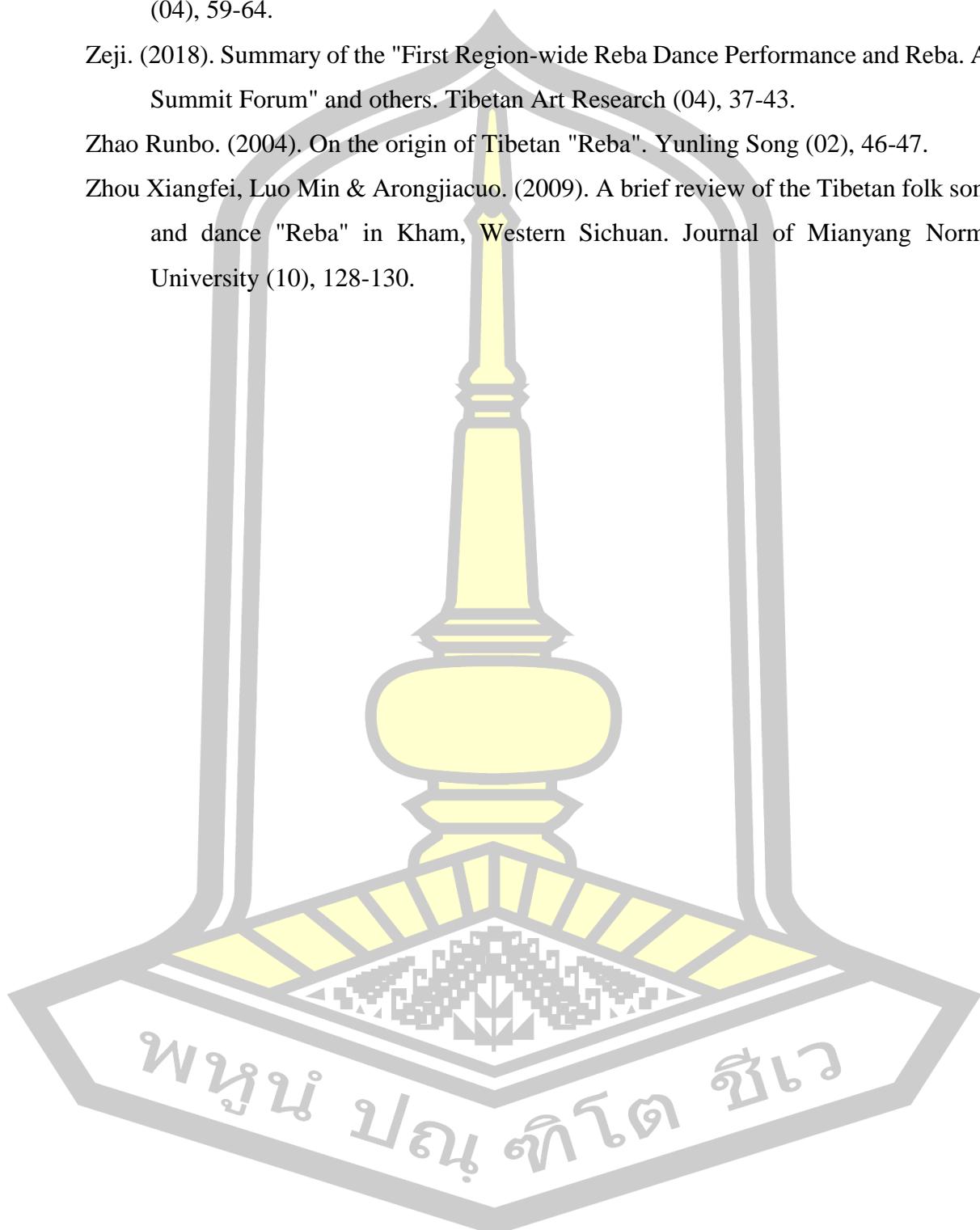
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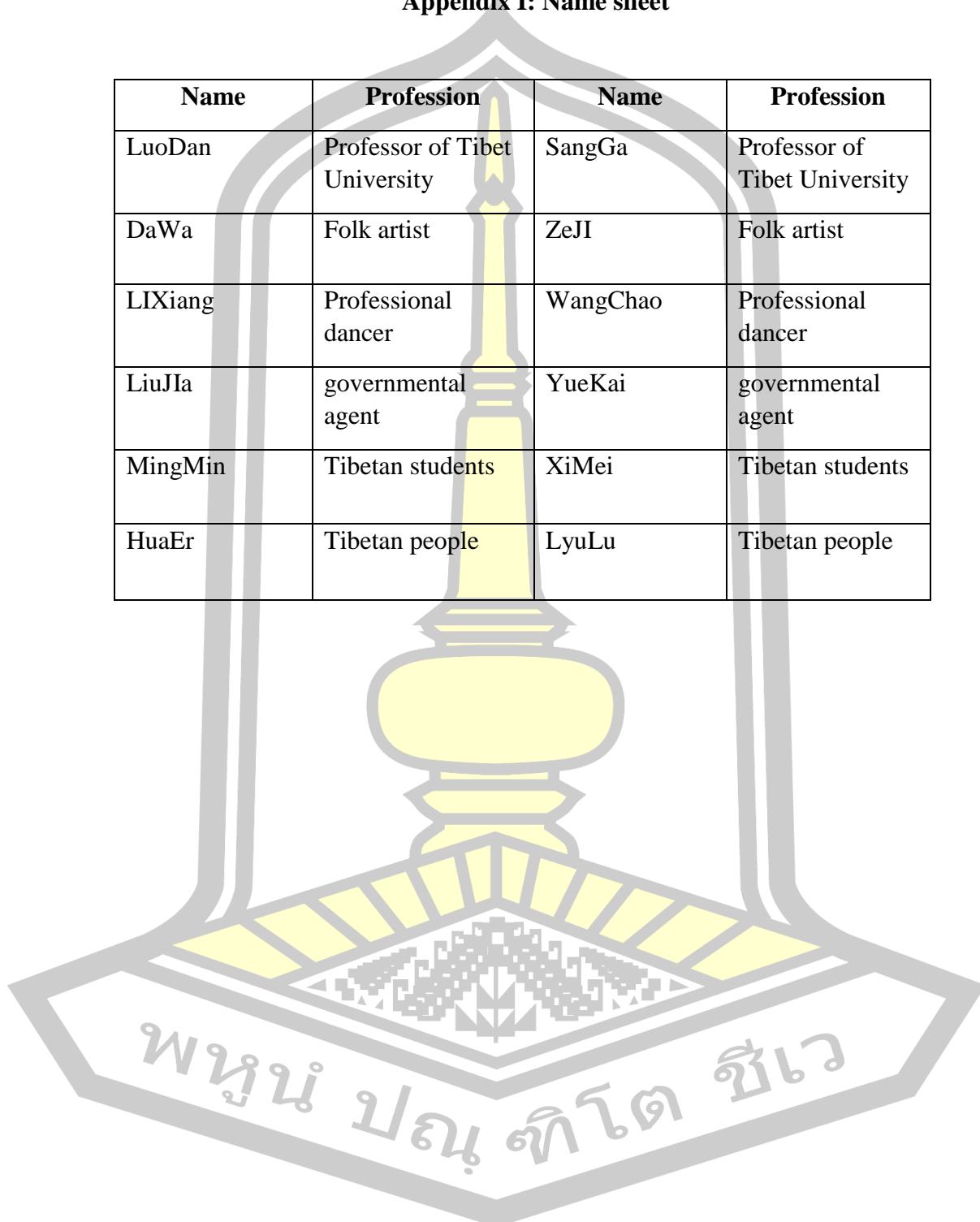
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APPENDIX

Appendix I: Name sheet

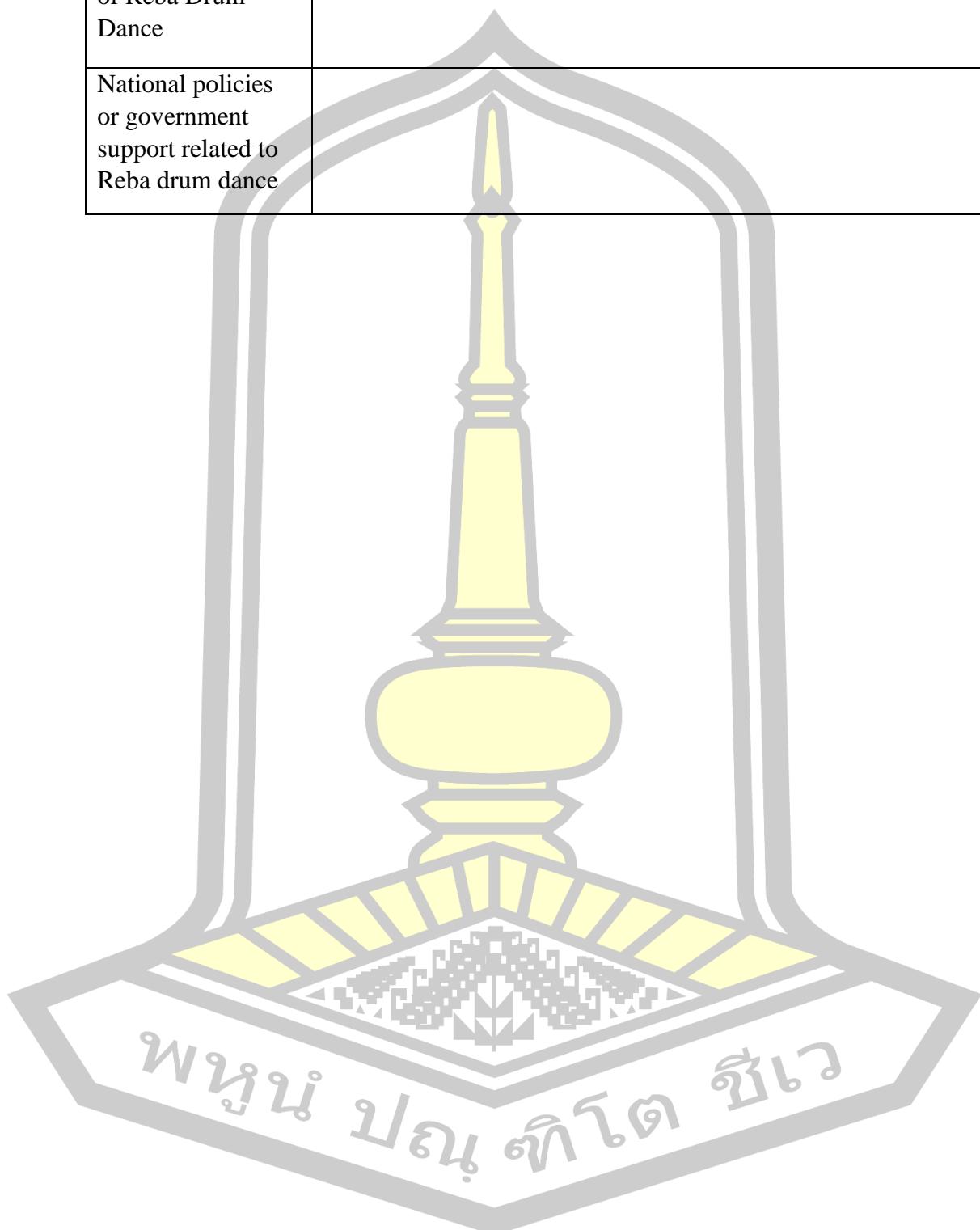
Name	Profession	Name	Profession
LuoDan	Professor of Tibet University	SangGa	Professor of Tibet University
DaWa	Folk artist	ZeJI	Folk artist
LIXiang	Professional dancer	WangChao	Professional dancer
LiuJia	governmental agent	YueKai	governmental agent
MingMin	Tibetan students	XiMei	Tibetan students
HuaEr	Tibetan people	LyuLu	Tibetan people



Appendix II: Questionnaire sheet

Name		age		Profession	
mailing address				Investigation time	
Cognition of Reba Drum dance					
Characteristics of Reba Drum Dance	Props				
	Techniques				
	Costumes				
	Form				
	Style				
	Distribution area				
Likeability					
The inheritance of Reba drum dance					

The development of Reba Drum Dance	
National policies or government support related to Reba drum dance	



Appendix III: Figure



Figure 66. Reba drum professional report performance

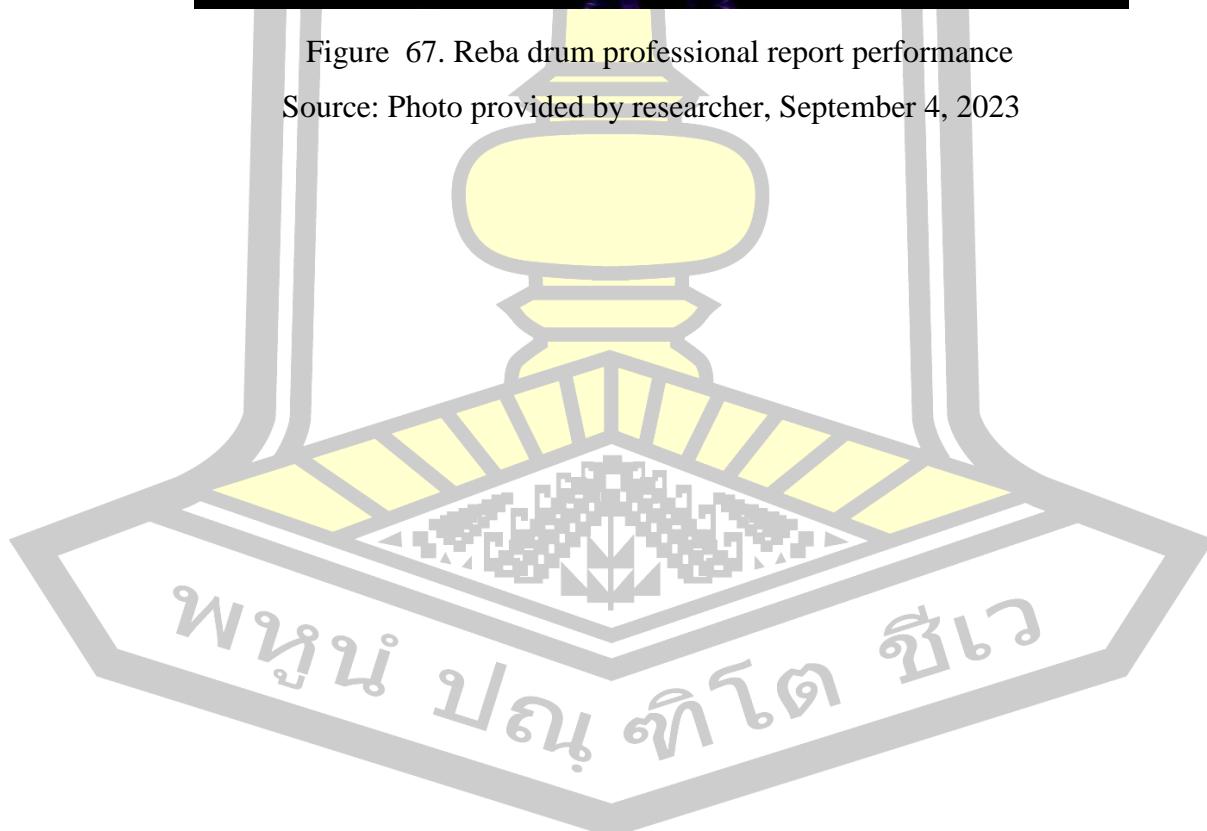
Source: Photo provided by researcher, September 4, 2023





Figure 67. Reba drum professional report performance

Source: Photo provided by researcher, September 4, 2023



BIOGRAPHY

NAME	Zhonghao Lyu
DATE OF BIRTH	27/3/1994
PLACE OF BIRTH	Shanxi, China
ADDRESS	No. 66, Xingfu Community, High-tech Zone, Chengdu City, Sichuan Province, China
POSITION	Teacher
PLACE OF WORK	Chengdu, Sichuan, China
EDUCATION	2012 - 2016 Undergraduate of Sichuan Normal University 2022 - 2024 (M.F.A.) Master of Mahasarakham University

