



Yao Zu Chang gu : Ling Nan Folk Dance Performance strategies within the Zhejiang
River Basin culture, Guangxi Province, China

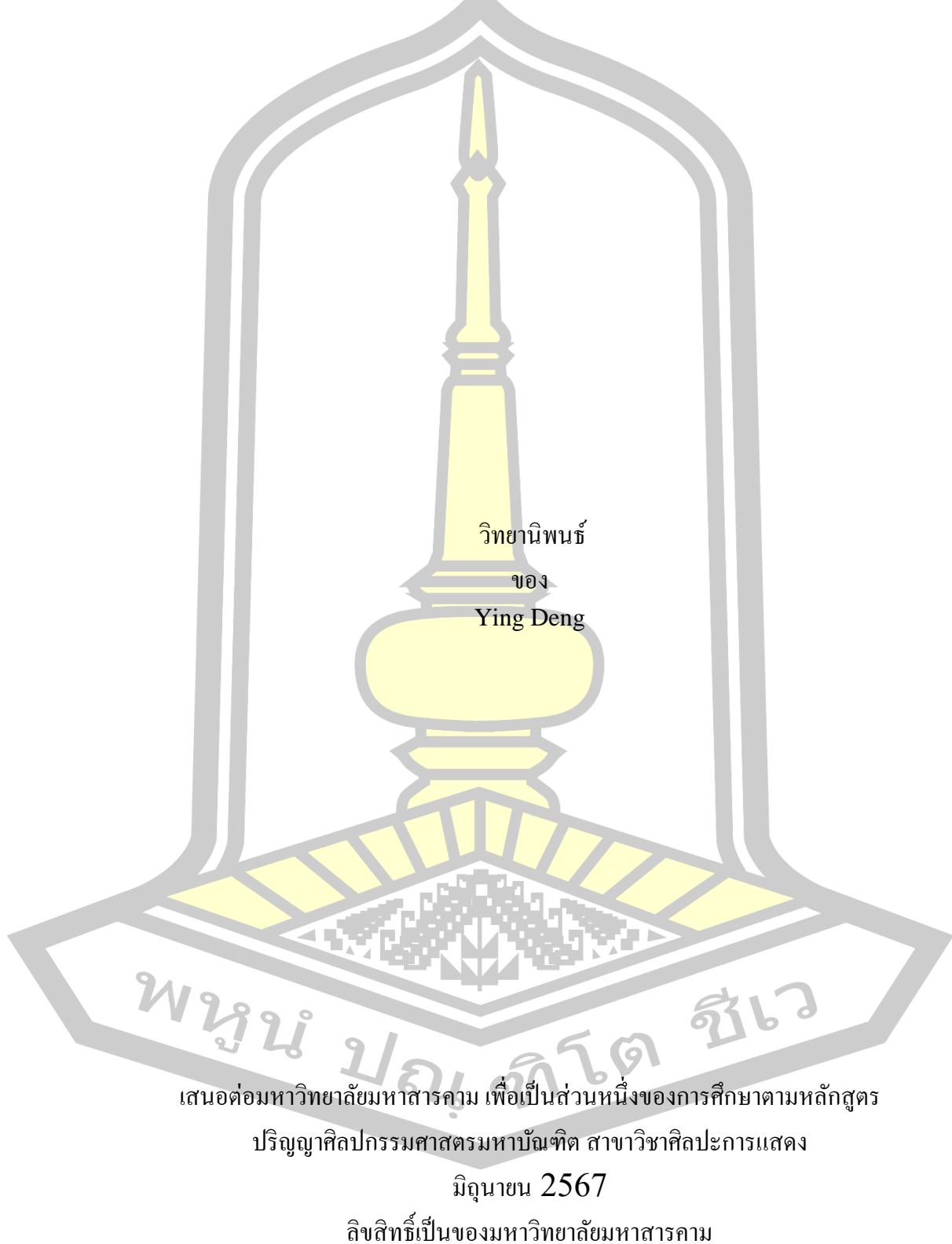
Ying Deng

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

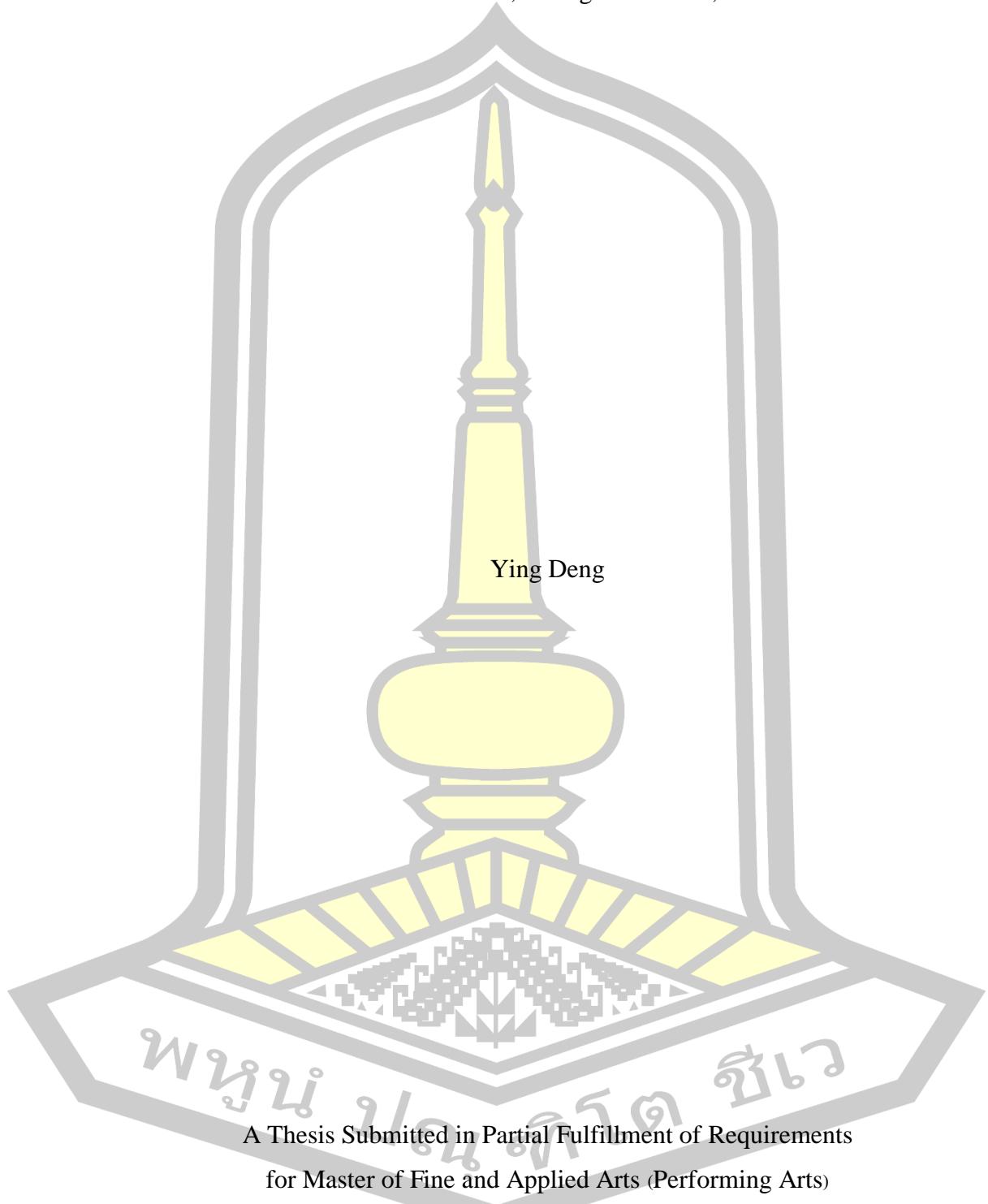
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Yao Zu Chang gu : นาฏกรรมพื้นบ้านหลังหนาน กลวิธีการแสดงภาคใต้ทั่วตนธรรมคุ่มแม่น้ำซี
เจียง มนต์ลากวางสี ประเทศไทย



Yao Zu Chang gu : Ling Nan Folk Dance Performance strategies within the Zhejiang
River Basin culture, Guangxi Province, China



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

June 2024

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DEGREE	Master of Fine and Applied Arts	MAJOR	Performing Arts
UNIVERSITY	Mahasarakham University	YEAR	2024

ABSTRACT

Yao Zu Chang gu : Lingnan Folk Dance Performance strategies within the Zhejiang River Basin culture, Guangxi Province, China. This study is a stereotyped study with the purpose of 1) the current situation of Lingnan folk dance. 2) Performance strategies of Lingnan folk dance. This study collected data from literature and from the field. The sample consisted of 3 experts, 6 practitioners and 20 people or students through interviews. The tools used were surveys, non-participant observation, structured and unstructured interview formats and the data analysis results were presented through descriptive analysis.

The study found that the Yao chief dance, as a unique form of Lingnan folk dance, contains profound historical and cultural heritage and artistic charm. Through field visits, literature research and dance performance practice, we conducted a systematic study on the performance skills, rhythm and rhythm of the Yao long drum and its combination with dance movements. The research results show that the performance strategy of the Yao long drum not only displays the aesthetic concepts and life attitudes of the Yao people, but also provides useful reference for the inheritance and development of Lingnan folk dance. This study not only enriches the theoretical research on the Yao long drum, but also provides important practical guidance for Lingnan folk dance performance art.

Keyword : Lingnan Folk Dance, Performance strategies, Zhejiang River Basin culture

ACKNOWLEDGEMENTS

Years pass by and time flies by. In this spring season, I finally completed my graduation thesis. At this moment, my heart is filled with joy and emotion. Here, I would like to express my most sincere gratitude to all those who have provided me with support and help during my research.

First of all, I would like to express my deep gratitude to my supervisors, Associate Professor Dr. Ourarom Chantamala and Associate Professor Dr. Pattamawadee Chansuwan. Their rigorous academic attitude, profound academic foundation, and mother-like caring have benefited me a lot on my academic path. During the process of writing the thesis, they always gave me patient guidance and support, answered my questions, and saved me many detours.

Secondly, I would like to thank Dr. Thanyalak Moonsuwan and Dr. Supakorn Chalongpak, who were like brothers and sisters for their assistance in my life and study in Thailand and my thesis, and solved all my problems. Their help enabled me to successfully complete the task and deeply appreciate the power of the team. At the same time, I would like to thank Dean Ake Peera Phanlukthao and Associate Professor Sirmongkol Natayakul. Their support and care provided me with a good academic atmosphere and learning opportunities, allowing me to keep moving forward on my academic path.

Once again, I would like to thank our entire class of 1965-1 for their help. Five Thai students and other Chinese students spent countless days and nights of struggle with me, encouraging and supporting each other.

Additionally, I want to thank my family and friends. They have always been by my side and given me endless love and support. When I encountered difficulties and setbacks, they gave me encouragement and strength to get back on my feet. I would also like to thank the leaders and colleagues at my workplace for their understanding and tolerance of my academic and work difficulties, and for providing me with solid backing.

Finally, I would like to thank all the experts and professors for their hard work and guidance in thesis review and defense. Their valuable opinions made me realize my academic shortcomings and inspired me to further improve.

I would like to express my sincerest gratitude to everyone who has given me help and support. Thanks to their dedication and hard work, I can go further on my academic path. I will remember their kindness and continue to work hard and make progress in the days to come. I want to be grateful for everything I've experienced. This period of time made me understand the meaning of growth and made me more determined to move forward on the road of life. Thank you again! May our friendship last forever and create a better future together!

Ying Deng

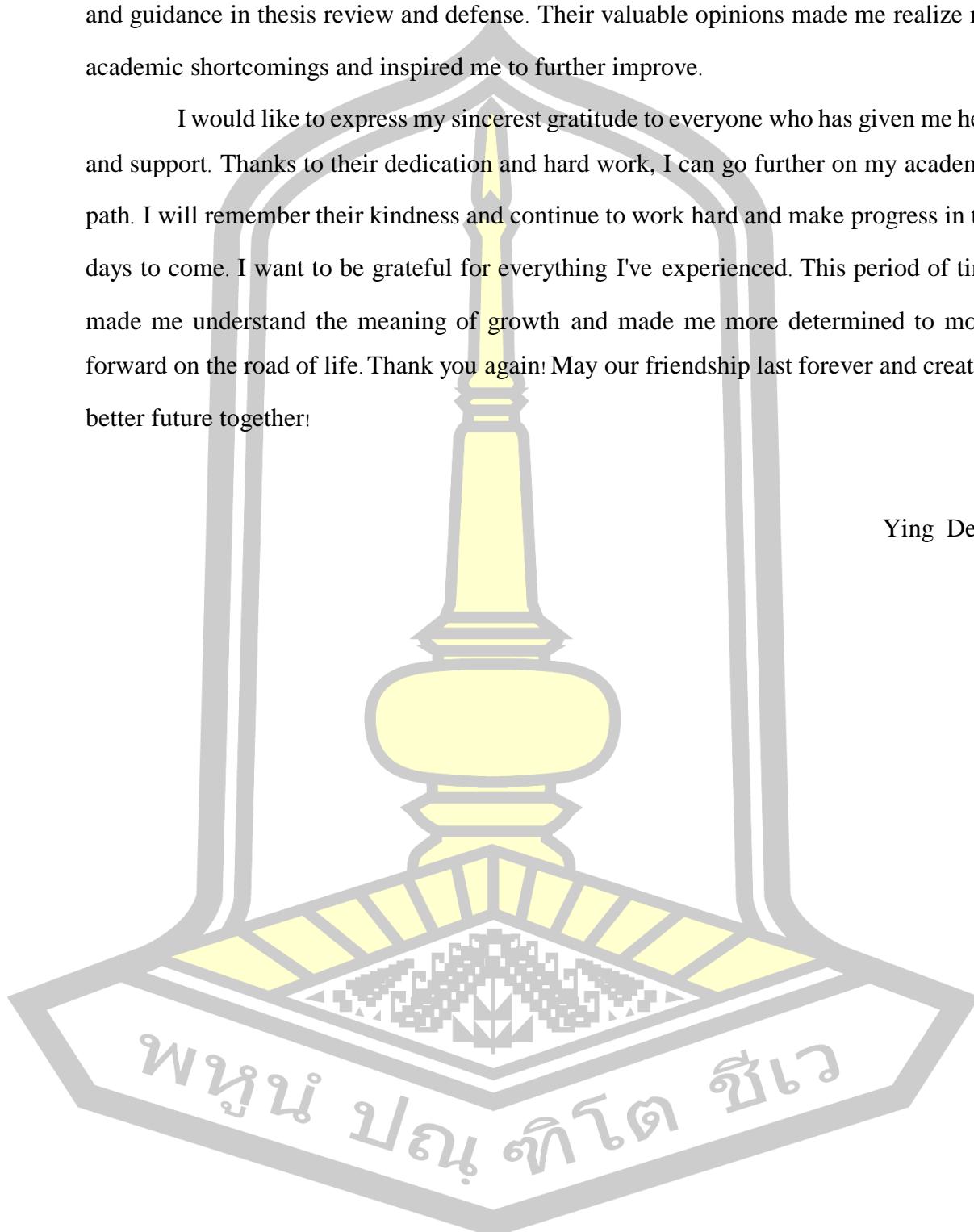
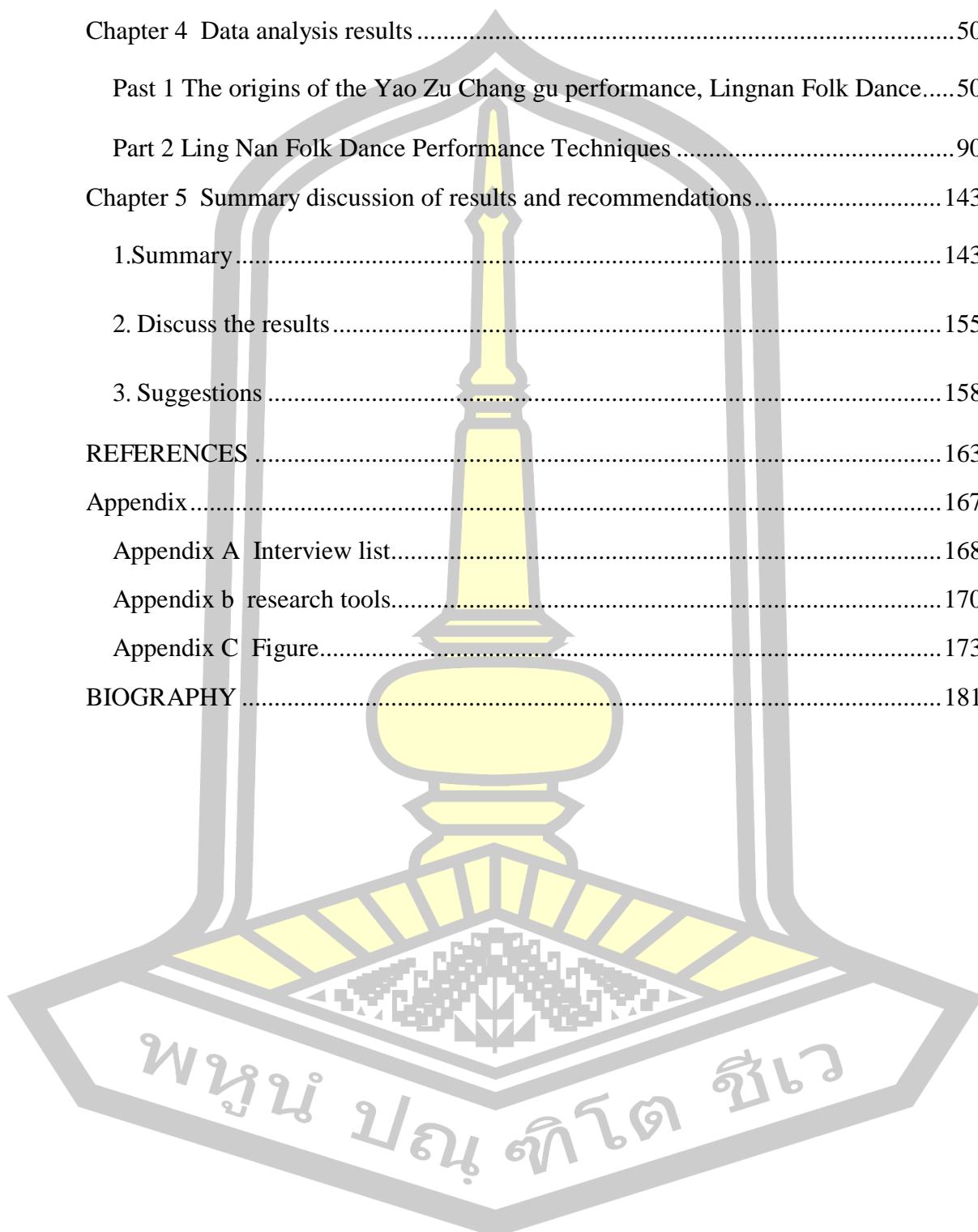


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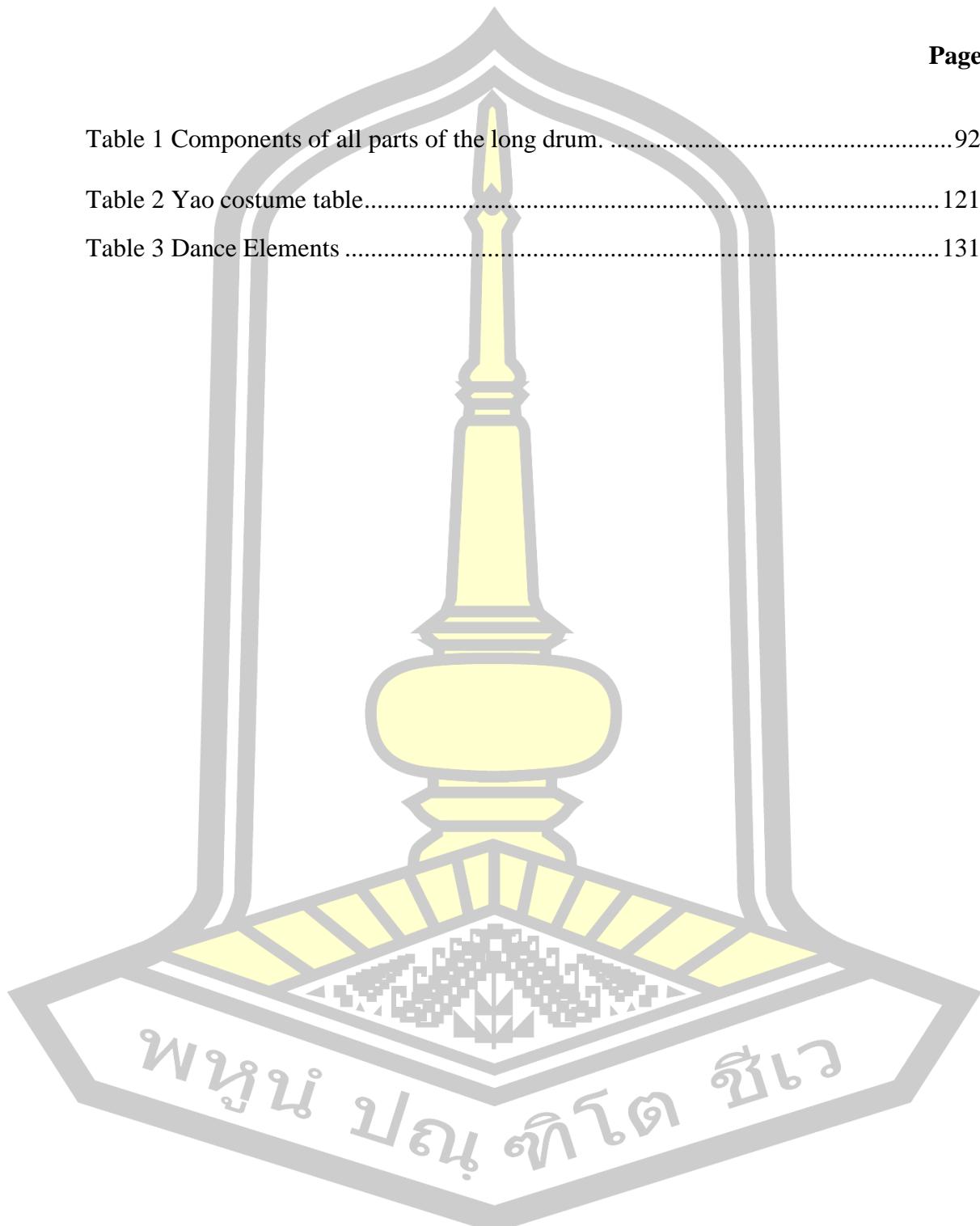
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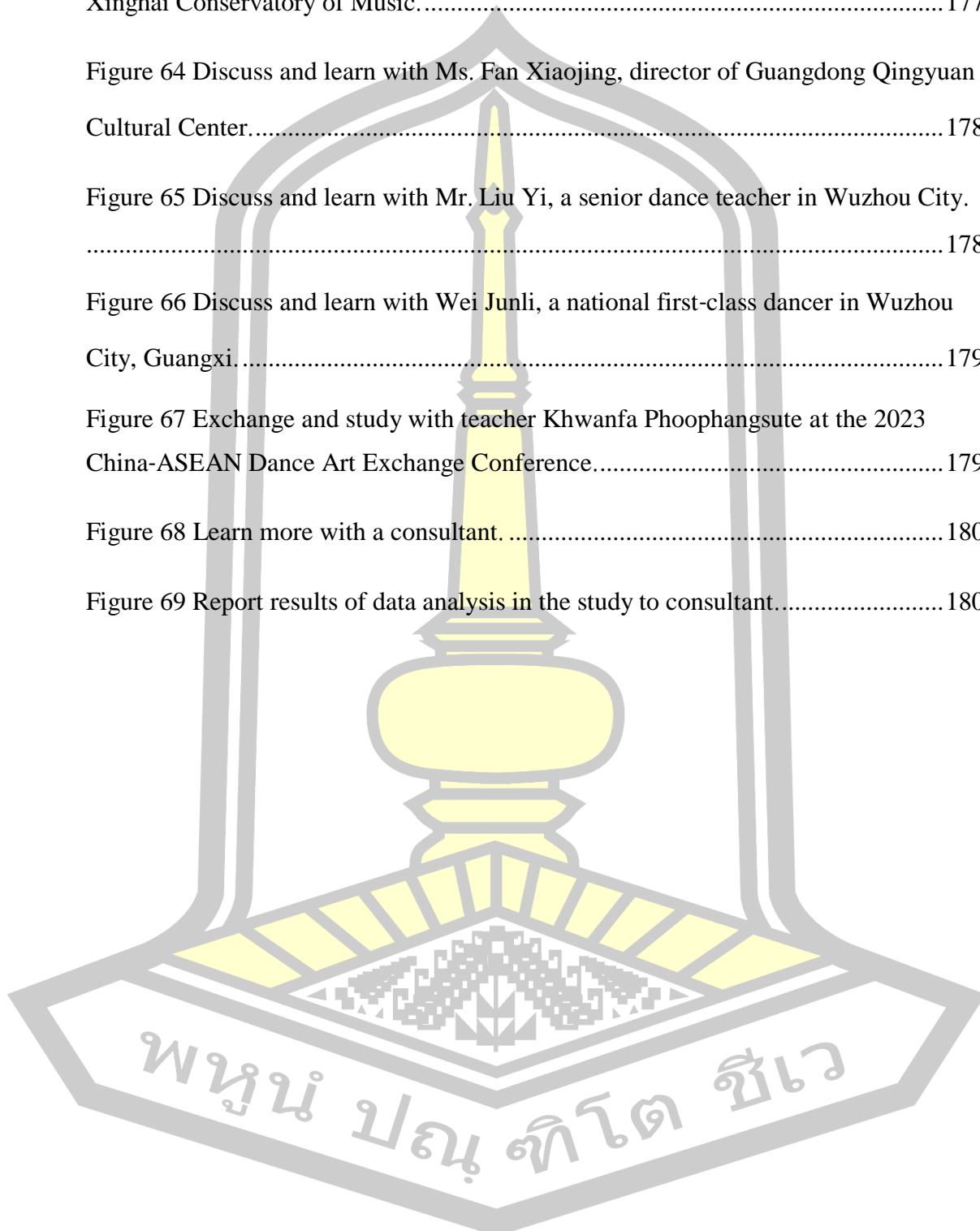
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Chapter 1

Introduction

Research Background

Xijiang is the main river in the Pearl River Basin and the third largest river in China. It originates from Ma Xiong Mountain in Zhanyi District, Qujing City, Yunnan Province, flows through Guizhou and Guangxi, and reaches Sixianjiao, Sanshui District, Foshan City, Guangdong Province, where it connects with the Beijiang River and enters the Pearl River Delta network river area. The main stream is at Mo Dao in Zhuhai City. The gate channel flows into the South China Sea. The Xijiang River is divided into Nanpanjiang, Hongshui River, Qianjiang, Xunjiang and Xijiang sections from upstream to downstream. The main tributaries include Beipanjiang, Liujiang, Yujiang, Guijiang and Hejiang. The main tributaries flowing into Guangdong Province are He River, Luoding River and Xingxing River. The main stream of the Xijiang River has a total length of 2,214 kilometers, a multi-year average total water resource volume of 230.2 billion cubic meters, a basin area of approximately 353,100 square kilometers, and flows through 5 provinces (autonomous regions). The Xijiang River has a long history, and each section of the main stream has had different names in history. From its source to Zhanxiang Village, Wangmo County, Guizhou Province, it is called Nanpanjiang River, and to Shilong Town, Xiangzhou County, Laibin City, Guangxi Province, it is called Hongshui River. Shilong Town to Guiping The urban area is called Qianjiang, the urban area from Guiping to Wuzhou is called Xunjiang, and the area from Wuzhou to Sixianjiao, Sanshui District, Foshan City, Guangdong Province is called Xijiang. The Nanpan River and Hongshui River sections are the upper reaches of the Xijiang River, the Qianjiang River and the Xunjiang River are the middle reaches, the Xijiang section is the downstream, and the mouth section to Modaomen is the river mouth section. (Baidu Baike, 2017)

As a regional culture, Xijiang culture originated within the specific geographical environment of the Xijiang River Basin, including Fengkai, Yunan, Huaiji, Guangning, Deqing, Luoding, Yunfu, Xinxing, Gaoyao, Sihui, Zhaoqing and other counties and cities as well as Wuzhou, Guangxi. The location of the Xijiang Cultural Center almost coincides with the location of the administrative capital of the Xijiang Basin, which is inseparable from the Cangwu County seat of the Han Dynasty. There were two popular theories in the past. One was that Cangwu County in the Han Dynasty ruled today's Wuzhou, Guangxi; the other was that Jiangkou Town was sealed in today's capital. Xijiang is the birthplace of the Dragon Mother culture in the Pearl River Basin, an important birthplace of China's modern revolution, and the main birthplace of Zhuangtai (called Dong-Taiwan in foreign countries) and Cantonese, which have far-reaching influence in the Lingnan region and Southeast Asian countries. Cantonese originated from the mixture of ancient Yue and ancient Chinese, and Cantonese originated in Wuzhou. The Wuzhou area was the first garrison area where

the Han people arrived in Lingnan during the Qin Dynasty, and for a long time it was the center of the coexistence of multiple cultures in the south. Due to Wuzhou (Cangwu)'s important position and representative contribution in the history of Xijiang, the Xijiang cultural region also includes Wuzhou, Guangxi.(Travel encyclopedia, 2023)

Due to the influence of geographical factors and differences between ethnic groups, Lingnan folk beliefs are mostly related to "water". For a long time, the folk beliefs in Lingnan have retained relatively distinctive regional characteristics. Maritime activities in Guangdong have been very active since ancient times. The changes in the marine living environment have made the people urgently need to seek protection from gods to obtain spiritual sustenance and inner peace. In the legend about Mazu, she is a sea goddess who is compassionate and rescues people in distress. She has become the spiritual sustenance and protector of boatmen, sailors, travelers, merchants and fishermen of all generations, and has been respected and worshiped by the people. During the Southern Song Dynasty, Mazu belief had spread in coastal provinces such as Fujian, Guangdong and Zhejiang where maritime activities were most active.

Since the Ming and Qing Dynasties, with the footprints of immigrants from eastern Guangdong, the incense of the Sanshan Kings has been brought to neighboring provinces and cities, and new palaces and temples have been built to worship it. They have even traveled across the ocean and spread far at home and abroad. People worship the three mountain gods as role models for educating future generations and promoting the national spirit. Its cultural connotation that has been carried out and promoted for thousands of years is "protecting the country and sheltering the people" and "the country is peaceful and the people are safe".

The construction of the Foshan Ancestral Temple also originated from the water town environment of Foshan at that time. For hundreds of years, there has been a song in the Sanshui area: "Nanxiong sprinkles wet stones, Qingyuan is three feet taller, and Sanshui lao pulls his clogs." This means that if a little rain falls in Nanxiong area, by Sanshui the water has risen and the fields have been flooded, and it is too late to escape.. This is no exaggeration. The tragic "Yimao Flood" of the last century still makes people talk about it with shame. As a result, Beidi appeared on the banks of the Lubaoxu River in Sanshui as the Zhenwu Water God. Later, due to the development of Foshan's iron smelting industry, in order to prevent fires, people also worshiped Beidi as the god of fire prevention.

The deepest cultural connotation of folk beliefs is conceived in the personality charm of the gods they worship. In other words, its cultural connotation is first understood from the level of moral personality. In the process of thousands of years of evolution, believers have continuously enriched the perfect moral qualities of the gods.

In Mazu, loyalty, righteousness, filial piety, rescuing people from suffering, helping those in need, being charitable, courageous in righteousness, and selfless altruism form a huge spiritual force. Ma's ancestor was revered as a "spiritual goddess" by the coastal people. Later, she received many commendations from successive courts. The title was gradually upgraded from "Madam" to "Fei", "Holy Concubine", "Tianfei", "Tianhou" and finally "Tianfei". Our Lady of Heaven." If you identify with Mazu, you will identify with the values of truth, goodness, beauty and morality represented by Mazu. The common people respect the Dragon Mother as a god and affectionately call her "Grandma", and worship the Dragon Mother as "Tan Grandma". The Mother of Dragons represents a gentle force that guides people towards goodness and beauty. From this perspective, the Dragon Mother culture is actually a mother's culture. Worshiping the Dragon Mother is actually looking for a feeling of recognizing one's ancestors and returning to the clan.

With the changes of the times, the functions of some temples and ancestral halls have been extended. Taking the Foshan Ancestral Temple as an example, the Jiahui Hall was set up in the Ming Dynasty to educate the children, and the Dakuitang in the Qing Dynasty also used the tuition income to establish many free schools. This tradition of emphasizing religion once made Foshan "the most prosperous in clothing and cultural relics in Guangdong". Folk beliefs inherit the simple view of nature of "all things have animism" from the original belief, and carry the ecological and cultural view of "harmony between man and nature" of Confucianism, Buddhism and Taoism. In our country's traditional folk belief consciousness, human beings are a part of nature. Only by integrating with nature and following the natural laws of "independence without change, movement without peril" can we be able to last forever and live in peace and prosperity. This ecological cultural outlook and its value orientation regulate and control the cultural psychology, behavioral patterns and living customs of the general public from different levels.

Lingnan culture refers to the culture of Lingnan region in China, covering academic, literature, painting, calligraphy, music, opera, crafts, architecture, gardens, folk customs, religion, food, language, overseas Chinese culture and many other contents. Geographically, Lingnan culture is divided into three parts: Guangdong culture, Gui culture (Bagui culture) and Hainan culture. Guangdong culture is further divided into Guangfu culture, Hakka culture, Chaoshan culture, Hailufeng culture, Guangxin culture, etc. . The historical development of the Lingnan region has a spatial progression process from north to south, from west to east, and from mountainous areas to the coast, and a regional cultural distribution pattern roughly corresponding to this has also been formed. As the first stop for the spatial expansion of Lingnan development from west to east, the Xijiang area has culture that occurred earlier than many areas. Therefore, the Fengkai and Wuzhou areas are said to have "the first opening of

Guangdong" (see the Comprehensive Scientific Survey on the Hilly and Mountainous Areas of the Guangdong Academy of Sciences Team editor: "Guangdong Mountain Land Development and Governance" page 85, Guangdong Science and Technology Press, 1990), and later became a center of Lingnan culture [150-151]. The compatibility of Lingnan culture will inevitably lead to the diversity of Lingnan culture. The diversity of Lingnan culture refers to the coexistence of multiple natures, types, and levels of culture, which makes Lingnan culture colorful, lively, and dynamic

(Regional culture, 1998)

The Yao long drum is a representative of the traditional folk art of the Yao people and an important part of the Yao culture. The Yao long drum belongs to the Lingnan ethnic minority folk dance culture area. As a traditional performance form integrating singing, dancing and music, Changgu drum expresses the emotions and cultural connotation of the Yao people. The Yao chief's drumming is called "Li Wangdu" in the Yao language, also known as "beating the horizontal drum" and "tiaohuagu". It is popular in areas where the Yao people live in Guangdong, Guangxi, Hunan and other provinces. It is mostly used in the traditional festivals of the Yao people and to celebrate harvests, housewarming or weddings. day show. The Yao chief dance has a long history. It was born out of the very early rituals of offering sacrifices to King Pan and dances in some witchcraft activities. It has now developed into a mass cultural and entertainment activity. There are a variety of performance routines for the Yao chief drum dance, which may specifically express house-building movements, or incorporate interesting forms of animals and plants into the dance. On June 7, 2008, the Yao chief drum dance jointly applied by Jianghua Yao Autonomous County in Hunan Province, Liannan Yao Autonomous County in Guangdong Province, and Fuchuan Yao Autonomous County in Guangxi Zhuang Autonomous Region was approved by the State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list. (No.: III-60).

Paiyao compatriots who live in mountainous areas like to dance long drum dances during festivals. When dancing, the dancers wear festive costumes, tied with red silk at the waist, white leggings on the feet, and hanging flower drums more than 1 meter long. Sometimes they fly sharply in the air, sometimes they look like tigers swooping down on the ground, especially when they are performing as a duo, they look like two tigers facing each other. Fighting is like two dragons playing with a pearl, which is really interesting. The whole set of movements is vigorous, rough and free, vividly showing the hardworking and brave spirit and strong character of the Yao people. Among them, the movements such as "cockfighting", "archery" and "tiger leaping over the dragon's gate" are beautiful and unique, but they are also very difficult and require skilled performance skills. The long drum is called "Wangdu" in Yao language.

It is about 4 feet long, with two large ends and a small middle, and is trumpet-shaped. The drum body is made of sandwood. Cover both ends with cowhide or sheepskin to serve as the drumhead. When dancing, hang it horizontally around the waist, put the five fingers of your right hand together, and clap the drum with your palm. It makes a "bi" sound; holding a piece of bamboo in the left hand, it hits the drum surface to make a "winter" sound. Such rhythmic continuous beating produces the sound of "dongbidongbidongdongbi". Performers follow the dance movements, change the beat, and express different contents and emotions to achieve their artistic effects. In terms of performance form, Changgu Dance is divided into single dance, double dance and multi-person dance (with 4, 6 or 8 people), with a total of 36 sets of performance programs, and the content is very rich. (Civil Secretary Gang, 2022)

The dance vocabulary of the Yao chief drumming is very rich. With its unique drumming rhythm and vigorous and agile dance movements, it shows the brave and strong national character and distinctive artistic style of the Yao people. It is the accumulation and accumulation of the production and life of the Yao compatriots for thousands of years. The crystallization of wisdom also provides valuable information for studying the history of Paiyao's origins, production and labor methods, the formation of culture and art, and customs and beliefs. It organically brings together the history, art, literature, religion, etc. of the Yao people. The formation of Pingdi Yao's unique long drum culture has research value in history, culture, ethnology and other aspects. In short, as an important part of Yao culture, the Yao chief drum dance not only has the connotation of Yao culture, but also demonstrates the diversity and uniqueness of Yao culture. Yao chief drumming has a long history. It is an important way for the Yao people to maintain their traditions and inspire their national cultural confidence. It also contributes to the promotion of Yao culture and the promotion of national unity. It is also an important way for the exchange and integration of Yao culture and other cultures.

The Yao chief drum dance originated from the sacrificial rituals in the folk belief activities of the Yao people. During the sacrificial activities, the Yao people will sing, dance, and play long drums to express their respect and prayers to the gods. Yao chief drumming has gradually developed into an independent performing art form, showing the charm and profound connotation of Yao culture to the audience through performances. The music and dance drummed by the Yao people have unique characteristics. The dance postures are graceful and stretched, and combined with the sound of drums and singing, they show the bold, enthusiastic and brave character of the Yao people. The long drum performance and dance show the life, hard work and happy life attitude of the Yao people. Long drumming is not only an art form, but also the lifestyle and spiritual sustenance of the Yao people. The artistic expression of Yao clan

chief drum has been constantly developing and changing since ancient times, but it has always kept pace with the times. More modern elements are added to the long drum dance, such as novel dance movements and rock music, making the long drum drum more colorful and contemporary. At the same time, Changgu Dance also conveys the value and connotation of Yao culture to the outside world. Although Yao clan drumming is a traditional performing art form, its cultural connotation has not been diluted by the changes of time. On the contrary, it continues to develop and improve with the changing times. The Yao chief encouraged the Yao people's life, traditional values and cultural inheritance to be integrated into the performance, allowing the audience to have a deeper understanding of the Yao culture and allowing the Yao culture to occupy a place in world cultural exchanges. (Guangdong Provincial Cultural Center, 2018)

The performances of the Yao people are timeless and represent an in-depth expression of the Yao culture. This is also a way for the Yao people to express their national cultural heritage and emotions. The long drum of the Yao people is regarded as one of the cultural treasures of the Yao people. It represents the history, culture and civilization of the Yao people. It not only profoundly reflects the survival and development of the Yao people, but it also represents the strong, brave and optimistic spirit of the Yao people.

Therefore, researchers believe that drumming or Yao clan drumming is an important folk dance among Lingnan folk dances that reflects the lifestyle. Valuable culture has existed from the past to the present and is regarded as cultural property that the Yao people continue to perform.

Research purposes

1. Study the origin of the folk dance of the Yao people in Lingnan.
2. Learn the performance skills of Lingnan folk dance

Research problem

1. What is the origin of Lingnan folk dance?
2. What are the techniques of Lingnan folk dance?

Importance of research

1. Understand the origin of Lingnan folk dance.

2. Let you understand the performance skills of Lingnan folk dance

Area of research

Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. Set the area boundaries as follows.

1. Research information scope

Information Scope Contains information about knowledgeable people, demographics, and audiences about the content. The specific scope of personal information is as follows:

1. The knowledge group (key information) includes a group of performing arts experts. This is a group that provides insights. Regarding Chinese dance culture, both classical and modern, 3 people include:

1) Ms. Zhang Lihua, nationally renowned actress and chairman of Wuzhou Performing Arts Company

2) Ms. Meng Yan, Associate Professor, Wuzhou University

3) Ms. Fan Xiaojing, Qingyuan City Cultural Center, Guangdong

2. Practitioner group (Casual Informant), this is a group of people who perform dance, 6 Chinese dancers related to Lingnan dance, including.

1) Ms. Wei Junli, dancer from Wuzhou Performing Arts Company

2) Mr. Mei Siyu, dancer from Wuzhou Performing Arts Company

3) Mr. Yang Jianbo, dancer from Wuzhou Performing Arts Company

4) Ms. Chen Lin, dance major student at Wuzhou College

5) Mr. Huang Junhao, dance major student of Wuzhou College

6) Ms. Lu Junfei, dance major student of Wuzhou College

3. The general group (general informants) consists of the viewers of the program. The snowball sampling method was used, with 20 people.

How to conduct research

In this research, the researcher used qualitative research methods as a tool to study the process as follows:

Study documents (documentary study) . The researcher studies documents related to Social culture, Chinese dance, including related concepts and theories. This is a guideline for the research study, allowing the researcher to understand Lingnan folk dance, including:

1. 1. Information documents from local scholars regarding Chinese society, culture and dance.

1.2 Academic documents include research and theses related to Chinese dance.

1. 3 Books regarding the theoretical concepts of academics in anthropology and society Science for both Thais and foreigners.

2. Collecting field data in the area in order to achieve completeness in the content By the following method:

2.1 Interviews were conducted with key informants related to folk dance in the Lingnan area.

2.2 Observation The researcher used participant observation (participant observation) and without participation (non- participant observation) in the process of acquiring cultural information in the Xijiang River Basin, Ling Nan.

3. Take the data from the research, summarize, organize and analyze the data to understand the origins and performance techniques of the Lingnan folk dance, the Yao Zu Chang gu series, Guangxi province, and present it in a descriptive and analytical form. that is an academic document

Definition of Terms

Yao Zu Chang gu It refers to a dance performance accompanied by the long drum, a traditional Lingnan musical instrument.

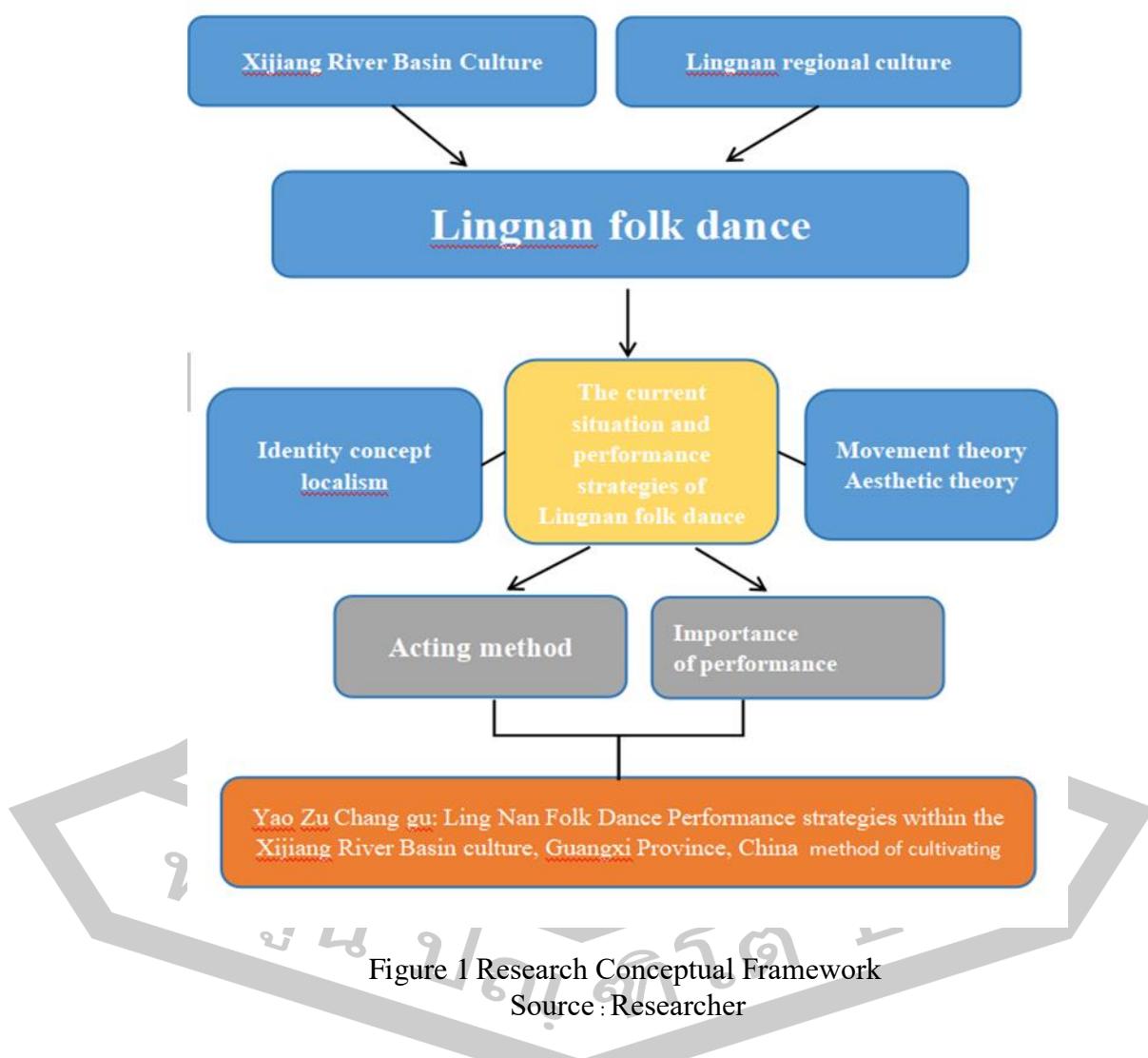
Lingnan folk dance Lingnan dance refers to Guangdong folk dance, which has its unique charm and influence, and the region has extremely prominent Lingnan ethnic characteristics and national flavor.

Acting method Refers to performance form, music, costumes, and dance moves. **Yao Changdeng Dance** is a kind of folk dance of Yao people in my country. It is popular

in areas where Yao people live in Guangdong, Guangxi, Hunan and other provinces. Yao dance originated from the dance during royal ceremonies and ceremonies, and has now developed into a variety of entertainment activities.

Conceptual framework

The researcher established a conceptual and theoretical framework on the performance status and strategies of Lingnan folk dance. Researchers used this as an example to study the dance "Yao Long Drum".



Chapter 2

Related documents and research

Research Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. The researcher has conducted research on the research content and related literature as follows.

- 1.Understand Chinese society and culture
- 2.Knowledge of folk performing arts in the Xijiang River Basin
- 3.Knowledge of Lingnan folk dance
- 4.Regional background
- 5.Related concepts and theories
 - 5.1 Localism concept
 - 5.2 Identity concept
 - 5.3 Theory of movement
 - 5.4 Aesthetic theory
6. Related research
 - 6.1 Domestic research
 - 6.2 Foreign research

1. Knowledge about Chinese society and culture

In the early Paleolithic Age (600,000 to 800,000 years ago), there are traces of human activities in Lingnan. The ancestors of Guangdong domesticated rice 14,000 years ago, which may have become the source of the world's rice farming civilization. The Zengpiyan site is a typical cave site of the Neolithic Age between 12,000 and 7,000 years ago. It was discovered in 1965. It is not only one of the residences of the ancient ancestors of modern South Chinese and even Southeast Asians, but also an important origin of ancient human pottery. In 221 BC, Qin annexed the six kingdoms and initially unified the world, establishing a unified centralized state. In order to further complete the great cause of unification, Qin sent troops to Lingnan in 219 BC. After conquering Lingnan in 214 BC, it established three counties: Guilin, Nanhai and

Xiangjun. Panyu (today's Guangzhou) was the governor of Nanhai County, which started the central dynasty's control of Lingnan. First experience. At the end of Qin Dynasty, the Central Plains was in chaos. Zhao Tuo, who acted as the Nanhai Lieutenant, "attacked Guilin and Xiangjun" and established the Nanyue Kingdom in 203 BC. The territory of the Nanyue Kingdom included today's Guangdong, Guangxi and the vast areas of northern Vietnam. It reached Anding, Pinghe and Zhangpu in western Fujian in the east, connected with Fujian and Yue, and was bounded by Wuling in the north, in the shape of "dog teeth meeting". It is adjacent to the Changsha Kingdom, to the west it is adjacent to Yelang, Gouting and other countries, to the south it reaches northern Vietnam, and to the south it is bordered by the South China Sea. In 196 BC, Liu Bang, the emperor of the Han Dynasty, sent Lu Jia as an envoy to South Vietnam to persuade Zhao Tuo to accept the canonization of the Han Dynasty as King of South Vietnam. The South Vietnamese State imitated the political system of the Qin and Han Dynasties, introduced advanced culture and technology from the Central Plains, implemented the national policy of "harmonizing hundreds of Vietnamese people", developed maritime transportation and trade exchanges, and made significant contributions to the leap-forward development of the Lingnan region. In 111 BC, the Nanyue Kingdom was destroyed by Emperor Wu of the Han Dynasty, which lasted for 93 years for five generations. After Emperor Wu of the Han Dynasty unified Lingnan, he established the nine counties of Nanhai, Hepu, Cangwu, Yulin, Jiaozhi, Jiuzhen, Rinan, Dan'er and Zhuya based on their land. Lingnan returned to the direct jurisdiction of the central dynasty. (Baidu, 2021)

Explained that Guangxi Zhuang Autonomous Region is located at the junction of the east and west and the north and south of Wuling Mountains. Guangxi has a long history and is also an area inhabited by many ethnic groups. The integration of various ethnic groups has formed very interesting life customs and colorful culture. With cultural characteristics and unique style, this regional culture is called "Guangxi culture". Because the Guangxi Zhuang Autonomous Region is abbreviated as "Gui", it is also called "Gui culture". Guangxi culture is one of the three major branches of Lingnan culture. The other two major branches are Guangdong culture and Hainan culture. The ethnic minorities in Guangxi are not only good at singing, but also good at dancing. Most of the dance contents reflect all aspects of life. For example, the Lusheng dance is loved by the Miao, Zhuang, Dong, Shui, Yao and other ethnic groups. Bronze drum drum and long drum drum are also loved by Yao, Zhuang, Shui, Miao, Yi and other ethnic groups. During every festival celebration, people often dance to encourage people. The drummers dance while playing, and the dancers sing and dance at the same time. The rhythm is lively and the atmosphere is warm. Others include the Zhuang people's Shigong dance, spring hall dance, tea-picking dance,

hydrangea dance, etc., the Yao people's hunting dance and tile drum dance, the Jing people's sky lantern dance, dance music, and flower stick dance, the Dong people's Duoye dance, and the Miao's bench dance., the Molao people's beef tendon dance, etc.can be described as diverse in appearance and style. Wuzhou, Guangxi is an , ancient Lingnan city with profound historical and cultural heritage and is the east gate of Guangxi. As early as the Neolithic Age, humans have been living, living and multiplying in Wuzhou. After the Xia, Shang, Zhou, and the Spring and Autumn and Warring States periods, the primitive tribe living in Wuzhou was called the "Cangwu" people, a branch of the Yue ethnic group. Wuzhou is a representative of Lingnan culture. Wuzhou City has a history of civilization of more than 2,200 years. In the fifth year of the Western Han Dynasty (183 BC)Cangwu King City was built, which was , the beginning of Wuzhou's construction. In the fifth year of Yuanfeng in the Western Han Dynasty (106 BC)the Jiaozhou Governor's Department moved here, making it , the political, economic and cultural center of Lingnan.. Wuzhou's Lingnan culture represented by Guangfu culture continues to be inherited in Wuzhou. Cantonese cultural elements can be seen everywhere in Wuzhou. Cantonese opera, Cantonese language, Cantonese cuisine, lion dance and dragon boat racing are typical representatives. It is also the birthplace of Cantonese and the birthplace of Lingnan culture. one

Lingnan Culture

Baidu, (2021) Records. The original Lingnan culture had its own independent development sequence, showing a relatively simple and natural historical development process. The ancient Lingnan culture was less influenced by foreign cultures. The main body of its culture was the indigenous Yue culture in Lingnan, which was a primitive and fundamental culture. This shows that the primitive culture of Lingnan, like the primitive culture of the Yellow River and Yangtze River basins, is the birthplace of the primitive culture of the Chinese nation. Lingnan culture is composed of four parts: root culture (i.e., language identity culture) Baiyue culture , (i.e., inherent local culture) Central Plains culture ,(i.e., northern culture that migrated south) and overseas culture ,(i.e., imported foreign culture). Its connotation Colorful. Geographically, Lingnan culture is divided into three major parts: Guangdong culture, Guangxi culture and Hainan culture. In particular, Guangfu culture, Hakka culture and Chaoshan culture belong to Guangdong culture, which constitute the main body of Lingnan Han culture. As the root and fertile ground for the formation of Lingnan's humanistic spirit, Lingnan has been integrated into all aspects of the economic and social civilization and progress of the Lingnan region, embodying the unique people's wisdom, customs and customs in the Lingnan region. In terms of basic composition, Lingnan culture mainly includes Guangfu culture, Chaoshan culture and Hakka

culture. Among them, Cantonese culture, with Cantonese as its dialect, has the widest coverage and influence, and is still famous at home and abroad. In the course of historical development, although people from the Central Plains continued to migrate southward due to wars and other reasons, the South Vietnamese ethnic group mixed with the Han people, intermarried and gradually became Sinicized. Lingnan culture was also deeply influenced by the Central Plains culture of "people from the north spread to the south" and became the orthodox Central Plains culture. A branch of scholarship evolved with the development of Central Plains culture; however, Lingnan culture has always inherited its own unique local characteristics in the process of historical changes, from ideas, ways of thinking, ways of behavior to speech styles, traditional customs, etc. All retain their own distinct characteristics

Qin period, the tribes along the coast south of the Yangtze River were often collectively referred to as "Yue" in ancient books and "Baiyue" in literature, including Wuyue, Minyue, Yangyue, Nanyue, Xiou, Luo Yue and others, the Lingnan area belongs to the three major tribes of Nanyue, Xiou and Luo Yue. South Vietnam evolved into the Han, Zhuang, Yao, and She ethnic groups in Guangdong today, while Xiou and Luo Yue evolved into the Zhuang, Yao, Li, Buyi, Dai, Dong, She, and Gelao ethnic groups in Guangxi, Hainan, and Southwest China today. Maonan, Jing, Mulao, Shui and other ethnic minorities. In the historical development, there were also immigrants who moved south and integrated into it. Guangdong Province is a province with 56 ethnic groups. The Han ethnic groups mainly include Cantonese ethnic group, Hakka ethnic group and Minnan ethnic group. Guangxi is an ethnic minority autonomous region with the Zhuang ethnic group as the main body. It is also the province (region) with the largest ethnic minority population in the country. There are 12 long-standing ethnic groups living in the territory, including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui and Gelao. Lingnan culture is not only an important part of Baiyue culture, but also an important representative of the historical inheritance of Chinese culture. As the main body of the Lingnan ethnic group, the residents of South Vietnam are the most important basis for Lingnan culture to become an original culture. Historically, Lingnan culture has made an indelible contribution to the formation and development of the Han nation, and to maintaining national unity and ethnic unity. It occupies an important position and plays an important role in the development history of Chinese national culture. Modern Lingnan culture is an advanced culture in modern China and has had a huge impact on modern China. With its unique characteristics of diversity, pragmatism, openness, compatibility, and innovation, Lingnan culture absorbs the essence of the Central Plains and new trends from all over the world. It is unique in the forest of Chinese culture and plays a positive role in the economic and social development of the Lingnan region and even the whole country. promotion effect. Lingnan culture

absorbed Confucianism, Legalism, Taoism, and Buddhism introduced from the Central Plains and innovated. It gave birth to Confucian masters such as Chen Xianzhang and Zhan Ruoshui, pioneering the Ming Dynasty. Poets Zhang Jiuling and Qu Dajun were famous throughout the country; Hui Neng created China Chinese Buddhism, the Southern School of Zen, has influenced the whole country and even the world; in the Qing Dynasty, the Thirteenth Line of Guangzhou became the only window for trade and cultural exchanges between China and the world, spreading Eastern civilization to all parts of the world; in modern times, Lingnan became the birthplace of China's democratic revolution, giving birth to A generation of advanced figures in modern China represented by Zheng Guanying, Kang Youwei, Liang Qichao, Sun Yat-sen, etc. emerged. Lingnan's literature, Lingnan School of Painting, Cantonese opera and other arts have strong local characteristics. Films were first introduced from Lingnan, and Lingnan education took the lead in the educational revolution in modern times

Lingnan culture is the culture of the Lingnan region of China, covering ,academics, literature, painting, calligraphy, music, opera, crafts, architecture, gardens folk customs, religion, food, language, overseas Chinese culture and many other contents. Geographically, Lingnan culture is divided into three major parts: Guangdong culture, Gui culture (Bagui culture) and Hainan culture. Guangdong culture is further divided into Guangfu culture, Hakka culture, Chaoshan culture, Hailufeng culture, Leizhou culture and Gaozhou culture. Liang culture, Xijiang culture, Nanjiang culture, Moyang culture and Guangxin cultureRegional Culture, (2021)

2. Knowledge of folk performing arts in the Xijiang River Basin

Travel encyclopedia, (2023) The Xijiang River Basin is the mainstream of the Pearl River Basin and is the third largest river in China. It originates from Ma Xiong Mountain in Zhanyi District, Qujing City, Yunnan Province, flows through Guizhou and Guangxi, and reaches Sixianjiao, Sanshui District, Foshan City, Guangdong Province, where it connects with Beijiang and enters the Pearl River Delta River Area. The main stream is at Modaomen in Zhuhai City. The water channel flows into the South China Sea. The Xijiang River is divided into Nanpanjiang, Hongshui River, Qianjiang, Xunjiang and Xijiang sections from upstream to downstream. The main tributaries include Beipanjiang, Liujiang, Yujiang, Guijiang and Hejiang. The main tributaries flowing into Guangdong Province are There are He River, Luoding River and Xingxing River. The main stream of the Xijiang River has a total length of 2,214 kilometers, a multi-year average total water resource volume of 230.billion cubic 2 meters, a basin area of approximately 353,100 square kilometers, and flows through 5

provinces (autonomous regions). The Xijiang River has a long history, and each section of the main stream has had different names in history. From its source to Zuanxiang Village, Wangmo County, Guizhou Province, it is called Nanpanjiang River, from Shilong Town, Xiangzhou County, Laibin City, Guangxi Province, it is called Hongshui River, from Shilong Town to Guiping City, it is called Qianjiang River, and from Guiping City to Wuzhou City, it is called Xunjiang River. From Wuzhou City to Sixianjiao, Sanshui District, Foshan City, Guangdong Province, it was first called Xijiang. The Nanpan River and Hongshui River sections are the upper reaches of the Xijiang River, the Qianjiang River and the Xunjiang River are the middle reaches, the Xijiang section is the downstream, and the mouth section to Modaomen is the river mouth section. The Xijiang River, Dongjiang River, Beijiang River and other rivers in the Pearl River Delta are collectively called the Pearl River. The Xijiang River is the longest river in the Pearl River system, the longest river in South China, and the third largest river in China, second only to the Yangtze River and the Yellow River. Shipping volume ranks second in China, second only to the Yangtze River. The Xijiang River is rich in water conservancy and hydropower resources, and has made great contributions to agricultural irrigation, river transportation, and power generation in the coastal areas. The Xijiang River Basin in this article refers to the area from Guangxi to Guangdong. Guangxi has various folk art styles

Folk opera performing arts

Gui Opera is popular in northeastern Guangxi and southern Hunan. It was formed in the late Ming Dynasty and early Qing Dynasty. The singing style is mainly Pihuang, and also sings in Kunqiang, Gaoqiang, blowing and other tunes. The repertoire includes "Grabbing an Umbrella", "Picking Up a Jade Bracelet", "The Edge of the Cabinet", etc. *Guangxi Local Traditional Drama*, (2022)

Baidu Traditional Opera Opera, (2023) According to records, Cai Diao, formerly known as "Tiaozi" or "Tea Picking", is popular in Guangxi. It was formed on the basis of local folk songs and dances and has a history of nearly two hundred years. It was named "Cai Tiao" in 1955. His performances are free, lively and full of life. The most famous play is 'Liu Sanjie'

Baidu local feature drama, (2023) According to records, Zhuang opera is popular in Zhuang-inhabited areas such as Guangxi and Yunnan, and is divided into two schools: the South Road and the North Road. The former is derived from the local "bench opera", and its main repertoire is "Wenlong and Xiaoni"; the latter is derived from the "double act", and its main repertoire is "Treasure Calabash".

Cantonese opera, also known as Cantonese opera and Guangdong opera, is the largest opera type in the Cantonese dialect area of Guangdong and Guangxi. Originated in Foshan, it is sung in Cantonese dialect. It is one of the traditional operas of the Han nationality and a representative work of the intangible cultural heritage of mankind. Cantonese Opera was formed in Guangdong, and was later introduced to Guangxi, Hong Kong, Macau, and Taiwan. Cantonese Opera is performed in places with overseas Chinese living in Southeast Asia and America. During the Guangxu period, Cantonese opera was introduced to Wuzhou. At that time, the Guangdong Cantonese Opera Red Boat Troupe often came to Wuzhou to perform. Later, it spread up the river to Nanning, Baise, Liuzhou and other places, becoming a major opera with a large audience in Guangxi. Books published by Guangdong Education Press, (2020)

performing arts dance

Guangxi dance performance art has a long history, dating back to the South Vietnamese cultural period more than 2,000 years ago. After going through various dynasties in ancient China, Guangxi's dance gradually formed a unique style and has developed vigorously in the past few decades. Guangxi is a place where ethnic minorities gather. March 3rd is a festival for all ethnic minorities to sing and dance. There are Zhuang dances, Jing dances, Yao dances, and Miao dances. The dances of ethnic minorities are not only rich in content, but also diverse in variety and style. Even the same type of singing and dancing will have its own characteristics and charm in style, decoration and expression due to different regions.

Guangxi Chamber of Commerce, Guangzhou City, (2015) It is recorded that the Zhuang dance in Guangxi originated from the imitation of hunting, but it is often closely related to the activities of wizards to reward gods. Shamans always dance and sing while worshiping gods, music to ward off disasters and pray for blessings. Other Zhuang folk dances mostly imitate labor movements, and there are dozens of dances that express labor and love life. Famous ones include Chungtang dance, pole dance, bee drum dance, tea picking dance, bucket dance, hydrangea dance, shrimp fishing dance, peach leaf dance, turtle dove dance, etc. The Jing ethnic group in Guangxi is one of the smaller ethnic groups among the 56 ethnic groups in my country. The Jing people mainly live in three small islands, namely Wanwei, Wutou and Shanxin, in Dongxing City, Guangxi Zhuang Autonomous Region. They live a life based on fishing and farming supplemented by farming. The most representative folk custom of the Jing people is the annual Ha Festival. Ha Festival, also known as "Singing Ha Festival", the so-called "Ha" or "Singing Ha" means singing. It is a traditional song festival of the Jing people, with singing and dancing all night long. Their main dances are divided into two categories: sacrificial dances and songs and dances that express working life and praise love. The famous ones include incense dance and lantern dance. The Miao people are a nation that

is good at singing and dancing. Everyone can sing and dance. For thousands of years, singing and dancing have accompanied the history of the Miao people and vividly reflected the lives of the Miao people. The songs and dances of the Miao people in Guangxi are the most rich in mountain and game flavor, with a simple and rough style. They can best express their sincere and simple thoughts and sentiments, and can best make people feel the truth, kindness and beauty of folk art. The Miao are a nation rich in singing and dancing. There are nearly ten kinds of "dance" in the Miao ethnic group alone. Miao folk dances include Lusheng Dance, Bronze Drum Dance, Wood Drum Dance, Xiangxi Drum Dance, Bench Dance and Ancient Ladle Dance. Especially Lusheng dance is the most popular.

There are also Yao people in Guidong Guangxi

..Encyclopedia of Literature and History, (2016) He said that a large part of the traditional folk culture is integrated into the traditional national dance. The folk dance of the Yao people is part of their national culture and art. There are many essences of the traditional national culture that rely on the traditional folk dance to be spread down. For example, the national epic "Panwang Dage" circulated in He County has been integrated with national dances and national music, and has been passed down from generation to generation with the help of singing and dancing. Second, many ethnic dances are the dance version of folk stories and legends of the Yao people. They are a concrete and intuitive form of presentation of the folk stories and legends of the Yao people. Third, it reflects the national cultural and psychological state of the Yao people, embodies the national character of the Yao people and their yearning and pursuit. At the same time, the traditional drumming, singing and dancing of the Yao people are often integrated into one, that is, drumming, singing and dancing. There are mainly Chang drum drum, Bronze drum drum and Tao drum drum. Long drum dance is a typical representative of Yao people's folk songs and dances. During the performance, the drummer holds the waist of the long drum with his left hand and flips it up and down, and beats it with his right hand, while dancing. The famous ones include big long drum dance, medium long drum dance, small long drum dance, Shigong dance, Tao drum dance, bronze drum dance, etc.

There are many types of dances in Guangxi, and these dances have their own characteristics in terms of music, form, costumes, dance steps, etc. Guangxi folk dances are rich in meaning, and many dances express the yearning and pursuit of life, harmony, peace, beauty, etc. For example, "Guangxi Mountain Song and Dance" conveys people's emotions of getting close to nature and falling in love with the scenery of their hometown.

3. Knowledge of Lingnan folk dance

Sui Meilin, (2021) It was mentioned that based on the particularity of folk dance culture, starting from the dynamic image, the Lingnan folk dance cultural area is divided into the northern Guangdong ethnic minority folk dance cultural area and the eastern Guangdong Hakka folk dance cultural area based on various cultural types in the Lingnan area. , Chaoshan Folk Dance Cultural Zone in Northeast Guangdong, Guangfu Folk Dance Cultural Zone in central and southern Guangdong, Guidong Folk Dance Cultural Zone in northwest Guangdong, etc. The specific cultural areas are explained below:

3.1 Ethnic Minority Folk Dance Culture Area: This area is mainly located in the mountainous areas of Shaoguan, Qingyuan, Huizhou and other areas in northern Guangdong Province, where the Yao, She, Zhuang and other ethnic minorities live. Its folk dance culture has strong ethnic customs and characteristics. The Yao people in northern Guangdong, like other ethnic minorities, have rich and colorful folk songs and dances. Among them, the representative ones are "Dachang Drum" by the Liannan Yao people (Paiyao), "Xiaochang Drum" by the Lianshan Yao people (Guoshan Yao) and Longmen Lantian "Fire Dog Dance" from Yao Township (Guoshan Yao), etc. "Dachang Drum Dance" is also known as "Datu" and "Tiao Huagu". Every major traditional festival or festive season, the Yao family will dance the Dachang Drum Dance to celebrate.

This dance is a male group dance. Nowadays, women also join in some places. There is no limit on the number of performers, but they must be in pairs. During the performance, two people work in groups, three or four steps apart, with their left shoulders facing each other. Sometimes they alternate positions, sometimes they circle in a circle. The overall formation can be horizontal, diagonal, square, etc. When traveling to the village, they march in a queue to perform. The dance content is rich and diverse, including "tree planting drum" and "tree chopping drum" that simulate labor production; "Twelve Surnames Drum" with narrative; "Gongtang Drum" and "Big Circle Drum" that express cheerful emotions; The "Pangu King Drum" is used to worship ancestors. When dancing, dancers can beat the drum with their left and right hands or double-beat the drum. The dance movements focus on the waist and lower limbs. The basic dynamics are the rhythmic extension and flexion of the knees, and the ups and downs of the body. The basic movements include "squatting trembling" and "squatting trembling drum swing". , "Handle Drumming", "Lunge and Fox Drawing", etc. "Little Long Drum" is mainly performed during festivals, harvest celebrations, marriages and ancestor worship and other activities. It is usually performed by two or four people. Now it also has group dance and solo dance performances. The most difficult one is playing

the drum on the Eight Immortals Table. Dance is highly technical and ornamental. The content of the dance mainly shows the life and production of the Yao family. The Guoshan Yao is named because the tribe of this ethnic group migrates frequently and leads a life of nomadic farming and hunting. Everywhere they go, they must build houses, so there are special performances of building houses. Actions, such as "flat house", "pillar", "pull beam", "building a house", "lotus roof", etc. The movements are a combination of hardness and softness, and the steps are deft. The basic dynamics include bending the legs and squatting, sinking the center of gravity, and shaking the body up and down rhythmically.

3.2 Hakka Folk Dance Cultural Area: This area is mainly located in Meizhou, Huizhou, Heyuan and Shaoguan areas of Guangdong Province. Hakka is one of the three major ethnic groups in Guangdong (Guangfu, Chaoshan and Hakka). Hakka culture not only inherits the ancient Central Plains culture, It also integrated Lingnan indigenous culture, thus forming the unique and charming Hakka culture in Lingnan culture. The Hakka people pay great attention to "farming, reading and inheriting the family" and attach great importance to reading and agriculture, so their folk dances are also affected by this. Its representatives mainly include Hakka tea-picking songs and dances, cup flower dances and various lantern dances. Hakka tea-picking song and dance, also known as "tea-picking lantern" and "tea-picking opera", is a kind of folk art with singing and dancing. It is usually performed during the Spring Festival. It is deeply loved by the masses because it is close to life and easy to understand. Its movements are in accordance with the requirements of the "Art Secrets" of the old artist: "The fan flower dances like a hydrangea, the water bowl on the head is walked in short steps, the water sleeves are waved, the dragon tail is swayed, the dance is stopped, and the dance is like a god idol." From this, we know that the fan flower and the dwarf step are And the one-arm sleeve is the "three unique skills" of the Hakka tea-picking dance. The performance content mainly focuses on life production, such as "dressing up", "dressing", "opening the door", etc. that simulate real life; "embroidery", "carrying burdens", "rocking the boat", "hoeing", etc. that simulate production labor. "Feed the chickens", etc.; there are also simulated animals and nature such as "crow basking his wings", "dragonfly touching water", "lion rolling ball", "big tree shade", etc. Hakka folk dance is the product of people's labor. It reflects the ideals and wishes of workers. It expresses the feelings in life and the inner joys, sorrows and joys in the form of dance. In addition, Hakka people often accompany themselves with lantern dances during festivals. The forms can be described as rich and varied, including boat lanterns, bamboo horse lanterns, dragon lanterns, lion lanterns, flower lanterns and carp lanterns, etc. However, most of them still focus on dragon lanterns and praying. It means good luck, good weather, good harvests, elimination of disasters and blessings, peace and

prosperity for the country and the people. At the same time, in the Hakka world view, the lion is an auspicious thing. It can bring wealth, peace, auspiciousness and health. There is a Hakka saying that "the lion and the dragon enter the house, buy the land and build the house", so dragon dance and lion dance are Hakka People like dancing the most. Some Hakka places like to use carp lanterns as the main form of expression, and the carp is regarded as a symbol of abundance, auspiciousness and happiness. The Hakka lantern dance event is a grand spectacle, both in terms of the number of people performing and the accompaniment of the band, which highlights the customs and habits, social style, cultural traditions and humanistic character of this ethnic group.

3.3 Chaoshan Folk Dance Cultural Area: This area is mainly located in Chaoshan areas such as Chaozhou, Jieyang, Shantou and Shanwei. Chaoshan culture is a culture that emerged and developed from the fusion of ancient southern Guangdong indigenous culture, Central Plains culture and overseas culture. Its folk dances are deeply influenced by this culture, and the main representatives include Chaoshan Yingge, Qiangu Dance, Aoyu Dance, etc. Yingge, also known as "Yinge", "Yingge", etc., is widely spread in Chaoshan area, among which Puning, Chaoyang and neighboring Huilai are the most popular. It is a folk square that integrates dance, opera and martial arts. Recreational folk dance. The performance is grand and all performed by men. It has the meaning of praising heroes, exorcising evil and epidemic diseases, and also has the function of worshiping ancestors and promoting fitness. The most important thing is the self-entertainment and other entertainment activities of the local people, mainly during the Spring Festival to Lantern Festival and Performances on other major traditional festivals. Performance forms are generally divided into "front booth", "middle booth" and "back booth". The "front shed" is a group dance performance for men, which is also the main part of English songs. It consists of stick dance and small drum dance, with the number of performers ranging from 16 to 32 to as many as 108. The actors were dressed in ancient warrior costumes and painted facial makeup on their faces. Several of the actors were made up in the style of the Liangshan heroes' facial makeup on the opera stage. Other actors also wore facial makeup, but there was no clear identity of the characters, but some were hung around their waists. A waist badge with the name of a Water Margin character to show his or her identity. The performance team is divided into two teams, the left and right, marching forward in column, with the dancers holding a mallet in both hands or a mallet in the right hand and a drum in the left hand. Marching to the square or open space, the entire dance team will dance and change into various dance formations, such as wheat ears, golden dragons crossing water, double dragons going out to sea, snail circles, half-moon lotuses, etc.; the dancers beat the short hammers or small drums, there are more than a dozen techniques for hitting the mallet, such as cross-sliding mallet, clamping mallet, lifting mallet, swinging mallet, obliquely inserting mallet, etc.; similarly, drumming includes hitting the drum upward, grabbing

the drum, holding the drumstick, grabbing the drum and jumping steps, etc. ; The basic footwork includes lifting steps, jumping steps, breaking steps, etc. Accompanied by the "dong-dong-dong-dong-dong-dong" of drums, cymbals, moon gongs and other musical instruments as well as shouts, the formation is neat and compact, the dance postures are coordinated and graceful, and they have a masculine and heroic spirit. When the dance reached its climax, the shouts and the sound of gongs and drums resounded in all directions, which was majestic and shocking. The "Zhongpeng" is composed of performances such as small singing and opera excerpts. Currently, 13 traditional repertoires are retained, and the performance content is mostly anecdotes of folk life. The "back shed" is a collective martial arts performance, usually composed of 16-36 people, performing various martial arts routines and real kung fu, showing the high martial arts and grand momentum of the Yingge team. According to the performance, it can be roughly divided into three types: Adagio, Medium Tempo and Allegro. In Adagio Yingge, it is divided into sparring styles, literary styles and martial arts styles. The main characteristics are vigorous and vigorous movements, rough and unrestrained, mighty and heroic, and magnificent scenes, giving people the enjoyment of beauty and power. The percussion of gongs and drums in the middle-level Yingge is relatively simple, and the rhythm does not change much. Compared with the first two types, Allegro Yingge has a faster rhythm, tighter drum beats, rich formation changes, and increased amplitude of movements. As the saying goes, "There are Yangko in the north, and Yingge in the south." In the late 1970s, People's Daily even wrote an article, "There are Ansai waist drums in the north, and Puning Yingge in the south."

3.4 Guangfu Folk Dance Cultural Area: This area mainly covers the Pearl River Delta plain areas such as Guangzhou, Foshan, Zhuhai, and Zhongshan. Guangfu culture refers to the Cantonese culture with Guangzhou as the core and the Pearl River Delta as the circulation range, and is subordinate to Lingnan culture. It has the most distinctive personality and the greatest influence in Lingnan culture. The most representative folk dances are dragon dance, lion dance, etc. The dragon dance has various forms such as incense dragon, drunken dragon, dry dragon, etc. For example, the Foshan incense dragon is tied up with brown cables and straw ropes. The dragon head, dragon body and dragon tail were made from wild daffodils, and then filled with incense. With the development of society, they evolved into golden dragons, silver dragons, etc. This dance is usually performed in ancestral halls, temples or squares. It has various forms such as "Wandering Dragon", "Tuanlong", "Playing with Pearls", "Biting the Tail", "Plum Blossom Formation", etc. The long and flying dragon is accompanied by the exciting and high-pitched gongs and drums. The accompaniment is deeply loved by the masses. Lion dance, also known as "lion dance", has unique Lingnan characteristics. "Xing" means "mighty" in Cantonese. It is performed by two people. One dances the lion head

and the other dances the lion tail, deliberately simulating the inner charm of the lion. Its movements are mighty and rough, and its evasions and dodges are very grand. It also has the Nanquan style. Martial arts routines are involved, such as "four-step horse", "jump step", "rolling wheel", etc. Traditional lion dance is mainly divided into three-star dance and seven-star dance. The three-star dance has small steps and soft movements, focusing on the expression and expression of the awakening lion; the seven-star dance has large steps, hard movements and large amplitude, focusing on the power and bravery of the lion dance. The "Beast King" temperament. The performance procedure is divided into steps such as "opening piles", "exiting the cave", "going up the mountain", "patrolling the mountain and meeting lions", "looking for green", "picking green", "entering the hole", and "collecting", among which "picking green" "Cai Tian Qing" is the most exciting and thrilling part of the climb.

3.5 Guidong Folk Dance Cultural Area: This area is mainly located in Zhaoqing, Yunfu, Maoming and other areas. This area is adjacent to the Guangxi Zhuang Autonomous Region. Due to historical adjustments and changes in administrative regions, it has some characteristics of the Bagui culture. The main representative folk dances include Qilin White Horse Dance, Helou Dance, Five Horse Patrol Dance, Dqing Rooster Dance, etc. Qilin White Horse Dance is mainly popular in Fengkai, Zhaoqing. There are two connected mountains, one is called Qilin Mountain and the other is called Baima Mountain. Every year on the 17th day of the eighth lunar month (the birthday of Mo Xuanqing, the first scholar in Lingnan), Fengkai Villagers in Dazhou Town wear unicorn and white horse props, go through the village, beat gongs and drums, sing and dance, and perform the unicorn white horse dance to pray for good weather, peace and prosperity, and this has been passed down from generation to generation for hundreds of years. In ancient times, Qilin was a symbol of prosperity, good fortune and peace, as well as a symbol of sages; the Mulao people in Luocheng, Guangxi danced the "White Horse Dance" in memory of the White Horse Empress who dedicated her life to love. The Kirin White Horse Dance combines the divinity of the Kirin with the legend of the white horse's kindness and purity. It uses this dance to praise and commemorate Mo Xuanqing, and to achieve the function of educating future generations. Yunan Helou Dance is a dance performed by the Wuhu people (ancestors of the Zhuang ethnic group) in the Nanjiang River Basin to celebrate the harvest and worship gods. It is a living fossil of ancient rice farming culture. It is also a product of the combination of primitive shaman culture and Nuo culture. The dancers wear masks, black shirts and skirts (the Zhuang people advocate black), a coir raincoat on their head, a sheaf tied around their waist, and hemp shoes on their feet. The "patriarch" (also a wizard who communicates between humans and gods) wears a red robe and a Wearing a lotus crown and a red and yellow shawl, he holds a bull-headed tin staff in his left

hand and shakes a copper bell with a colorful ribbon in his right hand. The sound of the bell plays a role in intimidating and calling on the "tribesmen". The dance movements are mainly based on stepping on the feet, waving hands, and waving the body. It is primitive and rough, with brisk steps and trumpeting. It is a scene of celebrating the harvest. It is accompanied by "climbing on the balcony to dance on the straw floor, the weather is good and the rain is good, celebrating the harvest, waving shoulders to sing about the peaceful world, The lyrics of "We all hold ears and bells and chant the golden autumn". Helou dance in other places is a little different. For example, Luo Ding's Helou dance begins with worshiping the gods. It is presided over by a witch, and a wizard plays a small gong. Then a folk song arena is set up, and the wizard plays the role of a poet. First, he has to worship the statue of Liu Sanjie (a song fairy of the Zhuang people in Guangxi), and then Singing antiphonally with the audience on the tent, the song was Yunan Liantan Mountain tune. It has developed to this day and has been integrated with the local rituals of worshiping gods and making offerings, and the witchcraft style has become even stronger. Some scholars believe that it is a remnant of the customs of the Zhuang people in Bagui. In addition, the Helou dance in Huazhou is mainly about praying for good luck. Every year on the 14th day of the seventh lunar month, a portrait of Liu Sanxian (i.e. Liu Sanjie) is hung in the center of the grain hall. It is said that it was originally the portraits of the Hehua Fairy and Mrs. Hegu. , it is said that Liu Sanjie spread the song to this point, when there was an insect infestation in the local area, Liu Sanjie taught them how to make "Baicao Dan", which eliminated the insect pests and won a good harvest. From then on, Liu Sanxian became known as Liu Sanxian. This folk song and dance has a rich flavor of life and is closely related to farming.

Liu Jingfu, (2022) .Explanation: Lingnan folk dance has a long history

Since the introduction of Central Plains culture and Nuo dance in the Qin Dynasty, to the popularity of witchcraft dance in the Qin and Han Dynasties, Lingnan dance has reached a high artistic level, entrusting the original totem worship of the ancestors. It is Religious dance and folk dance, a cultural form of religious belief, are continued and developed in festivals or major ceremonial occasions that are closely related to people's lives. Most folk dances are relatively random and flexible, while religious dances are based on ghosts and spirits, for the purpose of praying for blessings and expressing the beautiful vision in people's hearts.

Yao Zu Chang gu Dance

It is recorded that the Yao ethnic group drum dance studied in this article belongs to the Lingnan ethnic minority folk dance cultural area. The Yao chief dance has a long history. It was born out of the very early rituals of offering sacrifices to King Pan and dances in some witchcraft activities. It has now developed into a mass cultural

and entertainment activity. The long drum dance of the Liannan Yao people was brought to Liannan when the Paiyao ancestors migrated to Liannan during the Sui and Tang Dynasties. Later, it became popular with the prosperity of the singing hall. The Liannan Yao Autonomous County is located in the northwest of the mountainous area in northern Guangdong. In the Paiyao village within its territory. The main features of the Yao long drum: The long drum is called "Gong" in the Yao language. The Yao long drum consists of two drums butt-jointed. The middle waist is thin and can be held. The two ends are covered with sheepskin. There are a variety of performance routines in the Yao chief drum dance, which either specifically express house-building movements or incorporate interesting forms of animals and plants into the dance. The dance movements are vigorous and rough, lively, magical and weird, and full of imagination. According to the performance form, the Yao people's long drum dance includes "Pangu long drum dance", "Gong and Sheng long drum drum", "Table stage long drum drum", "Lusheng long drum drum", "Sheep horn short drum drum" and other types. According to the number of performers, it also includes single dance, duet dance, group dance and other types. During the performance, drum playing styles can be divided into "martial arts" and "literary drum playing", as well as "high pile" and "low pile". During traditional festivals such as the Spring Festival, Lantern Festival, March 3rd Wish Festival, June 6th Earth God Festival, October 16th Singing Hall, and Xiangge Festival, young male drummers carrying drums and wearing turbans can be seen everywhere in Yaoshan villages. The red cloth, with pheasant feathers on it, dances gracefully, and the sound of cannons, gongs, horns, and suonas can be heard, accompanied by the long drum sound of "dong-pa, dong-pa" resounding throughout the mountains and fields.

The dance language of Changgu is relatively rich, reflecting Paiyao's production activities, living customs and religious beliefs from all aspects, exquisite costumes and unique dances, which have high historical research and artistic value. With the advancement of civilization in human society, the Yao clan leader's encouragement was severely impacted. In addition, during the Cultural Revolution, it was regarded as a feudal superstitious activity and was banned for more than ten years. Some long-drum dancing methods have been basically lost, and the sound quality of the long-drum dances produced is not good. There are few successors and it is currently in an endangered state. Nowadays, the only ones that are relatively intact are the Reunion Drum, the Twelve Surname Drums, the Songtang Long Drum, and the Happy Drum.



Figure 2 The Yao people perform Changdeng drum.
source: Photo source: Yao Changgu Picture _ baidu.com

4. Area context

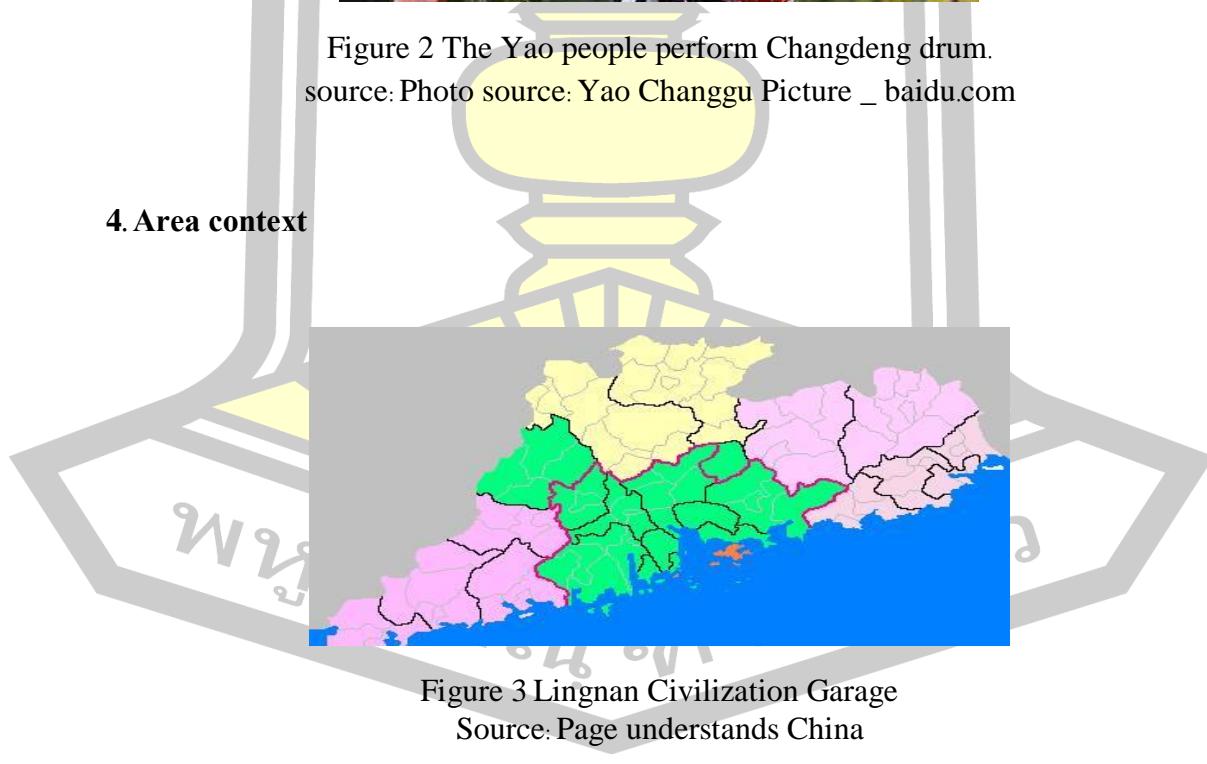


Figure 3 Lingnan Civilization Garage
Source: Page understands China

Lingnan Culture(岭南文化) Concerning Guangdong- Guangfu(广东- 广府)
 History of immigration of overseas Chinese in Thailand The largest number of overseas Chinese of all Han ethnic subgroups Immigrated from various villages in Guangdong Province. Guangdong Province, a land where people migrated to Southeast Asia. including most of Thailand Guangdong, also known as Yue.

Guangdong means the vast area to the east. It is the southern part of the area. southern mountain range(Nan Ling, 南岭)Or there are other names, Nanling Mountain and Maiwuling Mountain.

Has the meaning The "Five Ridge Mountains" include the Yu Cheng Ling, Dou Pang Ling, Meng Ju Ling, and Qitian Ling mountains, covering the coastline of the South China Sea, Hong Kong Island, and Ormen (Macau), bordering Guangzhou Province. Xi, Hunan, Jiangxi, Fujian and Hainan Island, which Chinese archaeology calls the Lingnan Cultural Site.

Lingnan Civilization Garage It is a fertile ricebasket land because of the Zhujiang or Yuejiang River. The fourth longest river in China, it branches into 3 rivers in 3 directions: east, west, and north, flowing through important port cities called the Zhujiang Triangle, meaning the Three Pearl River Ports. It covers 9 metropolises: Guangzhou, Shenzhen, Foshan, Dongguan, Zhongshan, Zhuhai, Huizhou, Jiangmen, Chaoqing, the original Han ethnic subgroup, Guangdong Province. Consists of 3 major ethnic groups: 1. Guangfu people (Guanghu, Cantonese), 2. Hakka Chinese, and 3. Minnan people.

The center of Ling Nan's evolution From the past until the present With an international economic system The local language such as Cantonese has been demoted to the official language such as Putonghua or Mandarin as the international language. Cantonese is attached to Cantonese people in Hong Kong Island. Therefore it is an important representative to the outside. While the motherland closed the country Although it is an area of Western cultural influence Modern Hong Kong society has integrated English into its way of life. without abandoning the Cantonese language which was the original local cultural language.

Lingnan Region: The twin provinces of Guangdong and Guangxi, the name of which means They are referred to as "eastern wide area" and "western area" respectively. Among the Yao folk cultures in the Lingnan region, traditional dances in Lianshanzhuang County and the Yao Autonomous Region of Guangdong Province are among the cultural heritage captured. must not be national Dance is a very important form of expression. It has specific characteristics and connotations. It is one of the provincial administrative units with the largest Yao population in Guangdong Province.

It is also one of the important places for preserving and inheriting the Yao dance culture. in Liannanya Yao Autonomous Region We can see many wonderful Yao dances. which has a variety of formats Profound content and coordination in movement and has high artistic value The form and content of these dances are closely related to religion. history and the life of the Yao people Formed through long historical evolution, Changgu is a symbol of national culture. It shows the harmonious spirit of the Yao people and their strong unity in sharing prosperity and woe. It also reflects a beautiful vision of harmonious coexistence between humans and nature. and clearly demonstrates belief History, culture and living traditions of the Yao people. (Baidu, 2013)

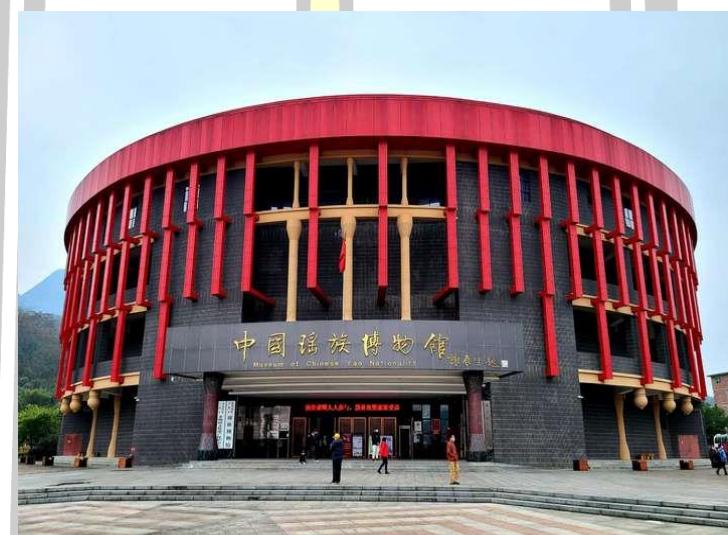


Figure 4 Guangdong Yao Nationality Museum_Baidu Image Search
source: baidu.com

5. Concept

Since ancient times, traditional folk dances in the Lingnan region have been regarded as sacred performances. It shows people's worship of nature and their best wishes for crops and life. With the changes of the times, Lingnan traditional folk dance has gained new vitality. The dance style is conducive to inheriting the original Lingnan folk dance, helping to protect the diversity of Lingnan folk dance, and inspiring people to strive for a real life.

5.1 Localism concept

“Localism” is a concept in sociology and anthropology. Refers to the emotional obligation that humans, both individual and group levels, have towards their habitats.

their own history, way of life, traditions, symbols and cultural identities, which are not just the meaning of settlement units in administrative areas only. In the process of localism that has occurred and is currently in progress, it can be found in many aspects. Some use it to call for decentralization to local government organizations, some campaign for communities to preserve and preserve local culture (language, dress, customs, local architecture, etc.) or that some political parties, some politicians take it. It is an important issue in the campaign. Even sports games are no exception.

Rungnapha Yanyongkasemsuk, (2016) Localism is a concept that resists trends. Globalization and human awareness that it is important. Believe that everyone has the right to life. Humans have basic needs, whether it is the need for attachment to their homeland. Whether it is rice fields, land, trees, because these are areas where humans have a connection with nature. Bonding with a community that has culture, values, and traditions that will indicate the roots that exist in human beings. The relationship between humans, the land, and the environment is an awareness of their relationship with each other, and respect each other's rights, including humans, communities, and the environment. This means that localism falls short of individualist liberalism. Individual rights and freedoms Equality of opportunity leads to competition based on the belief that everyone is equal in rights, freedoms and opportunities. These things cause human isolation and division. But the concept of localism Give importance to community in which human life must live together with others in a dependent manner. Give importance to the roots of one's own history (History) of the community, which is shown through tradition, culture, It is a way of life that our ancestors have created together and passed on, which shows the value of wisdom. Whether it's food Preservation of medicines Methods for farming At the same time, everyone must depend on and rely on. Environment and natural resources To continue to use it for future generations, not aiming to destroy it for their own benefit in the present. This can be seen from the wisdom of the local philosophers. that still preserves and tries to transmit the original set of ideas and knowledge given to the new generation at Give importance to money, wealth, and scientific methods, some of which are not appropriate for the context and way of life of people in the community. But it gives more value than life. of people and the roots of community One dimension of localism is linked to nationalism and xenophobia.

When money, technology, material wealth It has come to play an increasingly important role to the point that the new generation does not know the traditional ideas, knowledge, and way of life that have been pushed to obsolescence. Middle-aged people who have ever met or experienced Will have to adapt to modernity. Because I don't want to be known as someone who is out of date. Our grandparents' generation also tried to adapt. So much to talk to your children and grandchildren about. This can be

seen from the project teaching the elderly to play with iPads. But the knowledge, wisdom, and memories that these people hold Collecting is rarely encouraged. To be a storehouse of knowledge and wisdom for future generations, but let it die with generation after generation. With the discourse of progress, even though local areas must be operated by local people according to the context. It is not the same plan for the whole country.

Globalization has hit harder and faster. It has clearly been pointed out that world society The modern era has passed. As Jean Baudrillard said, the post-modern condition It connects the global and the local. together with technology together with tourism and communication Especially communication technology, with news on television playing a main role in communication in today's world. The globalization of television news has led to it being dominated by mainstream views. The Anglo-American style has dominated. And one effect that occurs is blurring the difference between reality and image. Another important thing is the destruction of the original concept. or something that is definitely believed In addition, many scholars have discussed the concept of localism from various perspectives as follows.

Clark Mary and Clement Crip., (1997) Mentioned the concept of localism in the issue of the modern era and globalization, namely the Industrial Revolution is an important condition of the world entering the Modern Age. Countries in Western Europe that have undergone the Industrial Revolution, whether It's England. France Germany, Italy, etc., have all experienced changes, especially in terms of Economy and Society Whether it is having an industrial factory having machinery Moving to the cities to work in factories, etc. But there are also many negative impacts that occur in western countries. Whether it be environmental aspects, natural resources, inequality in economic and social status, poverty, etc. But due to industrial factories and production processes that require raw materials fed into the production process all the time Seeking raw materials from third world countries and the shift of production base to third world countries that still have many natural resources has occurred. by leaders of third world countries who want to create change in the name of development Embrace the concept of development, capital, and foreign investment. Scholarships for personnel in the country to study development concepts and methods and foreign experts came to create development leading to Western modernity, and at the same time became an important condition leading to the legitimacy of Leaders of Third World countries to continue in their leadership positions. By abandoning and pushing Traditional ways and ways of life become otherness (Otherness). The development along this line in Thailand occurred during the reign of Field Marshal Sarit Thanarat, which created legitimacy in being in power and under the rule of Phra Khun Upatham, including including the succession of power to Field Marshal Thanom Kittikachorn as well. In Thailand, the problem of

Western-style development has appeared since the end of the First National Economic Development Plan, but the adjustment of development concepts has also happened yet. But the guidelines were extended to various regions as shown in the 2nd Development Plan to the 5th Development Plan, making development problems more widespread and clear. Until 1997, the economic crisis proved that the guidelines Development under the neoliberal economic concept (Neo-Liberalism) free trade system (Laissez-Faire) that Thailand has changed its policy from the battlefield to the commercial field since the Chatchai government and implementing policies that give importance to the economy. Essentially there is a problem. It is not a formula that anyone can use without any problems. As the development discourse has proposed and dominated, therefore, the importance of Human development and the concept of Sufficiency Economy in the 8th Development Plan is therefore an approach that returns to considering people, communities and alternative development. that previously It has once abandoned people as the most important human capital in development. and development guidelines that are consistent with agricultural methods, ways of life, and consideration of wisdom traditional of Thai people.

Therefore, the concept that the basic human need is development is viewed as Human capital is the key to successful development.

Beck B Black L Krager S and faculty, (2003) It is said that globalization has made social relations around the world linked with those in distant localities. At the same time, it determines local possibilities. has led to the birth Resistance and anti-globalization movements Due to the condition of (What has happened in Thailand, such as opposition to Tesco Lotus, 7-Eleven to set up in some communities In foreign countries, for example, in the middle of 2013 there was resistance by gathering together. protests against Monsanto and expanded into social media movements). The problem of globalization has caused society to move towards a risk society in which the production and distribution of resources, power, and information. Not symmetrical, so there are proposals to bring wealth concentrated among a small number of people. Staying in the city, returning to the local community and citizens Bringing in the culture of the community that is vibrant and diverse has regained its status in the community Even though it is a Small Narrative that is not very resistant to the Master Narrative, at least people in the community see its value. and the power that will allow us to determine own life and destiny without having to wait and rely on the economic system Capitalism anymore

Therefore, “Localism” is the trend of local communities that have their own resources, wisdom, development, and history of existence, like “local people” who have many different problems. in solving problems to meet needs In the way of life of local people It is impossible to use the same factors to solve problems throughout the country.

Or in other words, Solving local problems It is not possible to use a format for solving problems that is a "Blueprint" from the central government to solve problems. Because it is not consistent with the context of each locality which has many different problems and identities.

Regionalism is considered to be the unique local characteristics of each region, expressed in the form of the lifestyle, culture and living conditions of the people in the region, which can be called "identity". The researcher will use the anthropological concept of regionalism to analyze the specific situation of local dances. Creating new research knowledge The folk dance "Lingnan" generally refers to the area south of the Five Ridges in southern China. In a narrow sense, it refers to the Guangdong region. Lingnan traditional folk dance is based on its unique geographical environment and folk traditions. It well reflects the wisdom and memory of the Lingnan people. It is a symbol of Lingnan people's identity. The cultural foundation of Lingnan traditional folk dance consists of three parts: first, the Baiyue culture that emerged in the Lingnan region; Baiyue culture is different from the internal culture of South Vietnam. It brings together maritime fishing and hunting civilization. Agricultural civilization and rice farming, as well as the commercial civilization of Baiyue ancestors. The second is the culture of the Central Plains. The culture from the Central Plains migrated to Lingnan five times and merged with the local culture to form important Lingnan traditional folk dances. The third is foreign culture. Since the opening of the Maritime Silk Road during the Qin and Han Dynasties, Lingnan, as the starting point and only trading port, has also become a platform for cultural exchanges between China and foreign countries. Since the current era, Lingnan culture has become more pragmatic, open, inclusive, and innovative. And it has become an important bridge for cultural exchanges between China and the West. Lingnan traditional folk dance has a profound cultural tradition. Not only does it embody the richness of pristine nature, but it also embodies diversity and integration. It is an important branch of Chinese dance. With the development of the times, it is very important that the original folk dance of Lingnan continues to be passed down in the square environment. Jian Hong (2022)

5.2 Identity concept

Fuengfuengsakul, (2023) discusses the meaning of identity in the present era as follows: The meaning of the concept "Identity" in the field of cultural studies probably refers to qualities that are characteristic of a person or thing. In the Thai-English dictionary, the translation of Identity is uniqueness, that is, something that is a property of that person or thing. and has the further meaning that it is a specific property of that thing. that makes that thing stand out or be different from other things Defining meaning that changes according to context It no longer refers to individual qualities. Therefore,

the word identity seems more appropriate than the word identity in the modern sense of Identity. on the other side Identity has a lot to do with the inner dimensions of who we are, both in terms of emotions, feeling. Because humans give meaning or change meaning about themselves in the process of relating to the world and the environment.

Wichit, (2016) Identity means something that is a unique quality of a person or something that makes it stand out or be different from other things. Identity is the boundary that connects the individual and society. Society and the determinants of roles and systems such as the values attached to fatherhood, friendship, husband and wife, being a student and teacher. Identity is divided into 2 levels: personal identity and social identity. When asking questions What a person's identity is is answered from two perspectives: the answer of that person who likes himself and the answer of others who define that person based on criteria of similarities and differences. Communication through identity which There may be more than one answer because within a person there is a process of identity formation that is full of diversity under different contexts. Identity also has a relationship with communication as A. De Fina, 2011 (cited in Kanchana Kaewthep et al., 2012) said that in addition to exchanging or conveying information to create knowledge and understanding, we humans We also communicate with the goal of telling who we are, what element we are, what gender, what to mourn, etc. And while we choose to use communication to tell others who we are, we also use communication to tell others. It's more about who they are and ultimately communicates to tell us how we are similar or different from them.

According to the role of communication and identity, it is found that communication is both a tool for creating, maintaining and negotiating identity at all times due to the fact mentioned above that there are many sources of identity creation. Both us and him

In addition, wood (cited in Chumpradit.K and Khunsri. J, 2006) identity creation process is subject to the following conditions.

1. Want to know the process of creating concepts about identity in order to lead to an understanding of the functions of identity that will explain the nature of different things.
2. Identity must be related to the essential elements of membership in society.
3. Identity is often rooted in natural things, such as race, kinship, and history.
4. Identities often relate to things which lead to the use of symbols.
5. Identity is what helps society to exist and is a social condition for separating people who are not of the same type.

6. Living together as a society and using symbols to distinguish characteristics that are different from the group are important things that make identity survive.

7. The process of conceptualizing identity often relates to the social stratification system such as them and us.

8. Differences of opinion are still in a state of ambiguity.

9. Identity is still a thing without unity. That is because of the conditions in which it is applied.

10. The right still explains why people in society still cling to their own identities, why people must find a place to stand against rhetoric based on identity, including Explaining how society and symbols lead to this entire process of identity formation is an element that explains why it is created and maintained in each society.

These 10 conditions show the necessity and importance of identity for human society and as a result, each society must always have an identity for the survival of the society.

In the Lingnan area, folk dance has always been regarded as a sacred act. In ancient times, dance was indispensable for ancestors' fertility, weddings and funerals, sowing, harvesting, celebrations, hunting and other occasions. Traditional folk dances in Lingnan are deeply rooted in the spiritual ideas of the people in Lingnan. They originate from people's awe of the heaven, earth, all things, the sun, moon and stars, their worship and imitation of totems, their prayers for peace and prosperity of the country and the people, a good harvest, and their wishes for a prosperous population. Lingnan folk dance includes Yao clan drum dance, dragon dance, English song, money drum, lion dance and other forms. These dance forms are showing strong vitality. With the advancement of science and technology, Lingnan traditional folk dance uses many modern techniques, such as lighting, sound, and large screens, to make the scene more grand and spectacular and better reflect the characteristics of Lingnan traditional folk dance. From the mountains and villages to the streets and alleys of cities and towns, these traditional Lingnan folk dance performances with rich local customs are the historical continuation of Lingnan's sincere and simple folk customs and are of great significance to the inheritance of (Baidu, 2022)

5.3 Theory of movement

(Suraphon Wirunrak, 2004) explains that the theory of movement (Kenetology) aside from the topic of determining the style of dance, the researcher has used the principles of analyzing dance styles and Neo-Lanna dance steps. From the theory of movement (Kenetology), which Professor Dr. Suraphon Wirunrak has stated, it is the

principle by which humans use their bodies to move to create various postures, and while movement occurs, what are the important elements? and those movements convey meaning in terms of feelings Or what kind of emotions can you have? Important topics in the theory of movement that serve as the basis for dance are:

1) Using energy: Humans must use energy to move their bodies against the Earth's gravity. There are 3 types of use of power for performing dance: A. strength of power B. emphasis on power C. nature of use of power

A. strength of power while the performer moves Power is used. The amount of Power arises The amount of power used ranges from so little that it is barely perceptible to so strong that it is as if the body is about to explode. Dancing with a lot of energy will show signs of being energetic, strong, and aggressive. In contrast, Movement with less power is a comparison to make movement with more power more meaningful and clearer, and movement with less power gives a feeling of softness, gentleness, slowness, a deep feeling hidden within. However, there is a caveat that High-strength movements do not require any more space than less-strength movements.

B. Emphasizing power means accelerating or reducing the intensity of using power for Move suddenly at any moment Which is an action that is different from what is being done at that time. Emphasizing power is the art of getting the attention of the viewer. Emphasizing energy is a way of clearly distinguishing the characteristics of a dance, especially in terms of rhythm. The performer emphasizes with a steady rhythm. It creates a feeling of balance, stability, and solidity. The emphasis is uneven. With different strengths of energy, it creates a feeling of instability, excitement, and confusion. Emphasizing the power of Thai dance may mean percussion, arm bounce, knee restraint, and foot stomping.

C. The nature of the use of power refers to the nature of the use of power in movement, which Can be divided into 5 types:

1) Swaying is when the performer uses the power to swing the body. Arms and legs going back and forth like swing on swing

2) Explosion is when the performer suddenly explodes with energy. The beginning and end are clear, similar to the beating of a drum.

3) Continuation is when the performer moves continuously without a clear beginning and ending. Without emphasis on power, it is a smooth movement.

4) Vibration is the continuous movement of an explosion. When the explosive movement is repeated quickly, it creates a vibration similar to the beating of a drum.

5) Floating occurs when a performer leaps and floats in the air using the power of a force. Send yourself floating in the air And there is gravity pulling the performer down to the ground. The use of these 5 types of power are not strictly separated from each other by only actors and players. What kind of power does the dancer intend to use, when or in a continuous combination? A form of dance has emerged.

(Hongjaro, 2010) explains the content of movement in drama In the book Review of Dramatic Art: Movement can catch the viewer's eye. The actors' aimless movements on stage take the audience out of following the story of the drama. Observed from telling stories to friends Using too many gestures It will cause the friends who are listening to not be very interested in what is being said. A talented or talented actor will have calmness. Stillness does not mean lethargy, but rather the ability to control the mind. Emotional and possibly spiritual as well, if there is too much stillness it can become boring. Therefore, the right amount of movement is appropriate. Therefore it is important. Even in characters full of anxiety no movement It needs to be continuously present at all times. in order to show that anxiety while speaking important lines The actor will freeze. no movement To draw everyone's attention, if the actors had to walk across from one side of the stage to the other Chapters spoken while Walking is usually not very important.

There is also the matter of sitting, standing, walking, looking, turning, all of these. It's all movement on stage. Professional actors must have this and act like it. Nature without being careful or knowing where to put your hands Where do you put your feet?

(Furaj, 2011) has explained about movement according to natural principles that using gestures and movements. It is not just behavior or expression that is created intentionally. or used only for performance Each human being has Move according to your own style, according to your aptitude. Some people who like to play sports, some people who like to dance will have flexibility. There is harmony. And high mobility makes it attractive to look at. People who have a habit of loving beauty, being picky and observant will have a good attitude. Clear movement with a slow or rapid rhythm accompanied by stillness. Some people are impatient, angry, and suspicious, and their movements will seem clumsy. twitching Not very attractive create a nuisance To the people nearby, some people are calm and optimistic, until they look tough, long-winded, and boring. Some people are known to be stingy and withdrawn. Don't associate with anyone. Has an air of being suspicious, cautious, and secretive all the time.

If we could read the body's language clearly We will understand the meaning, feelings, and needs of the individual. Understand personality traits (characteristic) of that

person without that person having even said anything. Because the language of the body is the first language of communication. that is the most natural.

The more we observe, the more we will see that All of these seemingly natural movements have a pattern and a reason, not only are they beautiful and harmonious. Even in the violent, fast, and hard movements, there is a clear pattern. Until we can see that Where does the movement of each type of person originate from and what parts of the body are used? in broadcasting outside.

The first step is to examine your own personality traits. What type of person are you? We might try to start By observing simple behaviors first, such as observing yourself when getting on the bus. or on a boat No matter how the car moves, the boat shakes. We will not let ourselves go. We will support our bodies so that they do not fall or hit anything. But when there is a sudden stop, our hands or feet come out to protect us. Before we even think about it We never ask ourselves why because it is a "natural behavior".

Next, try observing yourself when you're in a crowded elevator. We can still create Personal space, although limited, is true. To prevent anyone from coming too close And if we have to be squeezed It's between a fat person and a person who wears perfume. We may look into the eyes of a fat person with sympathy for his extreme effort to appear lean. Rather than making eye contact with someone who wears the right perfume. We never notice why it is like this. The reason is probably because it is an emotional and social behavior that occurs without our knowing.

Let's further notice that If we run away from someone Or try to avoid people you don't want to meet. It will only make you tired. Because you have to be careful and often cannot escape when faced with a confrontation. Confrontational situations put us at a disadvantage. There is discomfort and annoyance, but if we fight and refuse to give in anymore. Find a way to adjust a new strategy, pretend to be indifferent, not running away, not paying attention, or pretending not to notice and allowing the other party to come to us. When we don't show any symptoms but remain silent, he will immediately be at a disadvantage. Why is that? Because it is a psychological behavior. We win because we don't run away.

Psychological behavior is therefore a behavior created by humans. as a social strategy To create reactions with other people or the environment.

Pu Hongmei pointed out in "Research on Lingnan Dance Works" (2008) that Lingnan is mostly located in the subtropical zone. Nature has decorated Lingnan with beautiful mountains and clear waters and outstanding people. It is said that when people are close to the water, they will be wise and beautiful, and when they are close to the

water, they will be brave and skillful. Men from Lingnan are handsome and smart, realistic but not rigid; women from Lingnan are elegant and elegant, passionate but not frivolous. Dance art is the creation of beauty, so the beauty of Lingnan people and their lives should be transformed into the temperament, charm, strength, posture and steps of dance. "Xiguan Style" created by Xu Chenghua is filled with a strong Lingnan atmosphere. The actors fully display the soft and generous grace of Guangdong women in the gentle and melodious tunes, and the exquisite dance styles create extraordinary artistic beauty.

(Hu Lingmei, 2011) The performance form of the Yao people's long drum dance was explained. Chang Gu drum performance fully expresses the Yao people's character traits and temperament in both performance form and program. It reflects the thoughts, feelings and ideal wishes of the Yao people and has the unique style of the Yao people. The content reflects labor production and daily life, like a rich picture of national customs. It is actually the essence of the traditional folk dance art of my country's ethnic minorities. The long drum was originally hollowed out from the original tree trunk and gradually developed into the rope type, horizontal back type, and hand-held type. It was mostly made of tung trees and catalpa trees. It was small in the middle and large at both ends. It was shaped like a trumpet and was hollowed out and covered with sheepskin. Or cowhide, with colorful dragon and phoenix patterns on the drum body, and colored silk tied at both ends. There are large and small drums, with a diameter of 2 meters and a diameter of 20 centimeters 4. Pull the two ends of 6 pairs of colorful ropes, and twist the ropes with bamboo pieces in the middle to adjust the tightness and adjust the sound of the drum. It can be carried up to beat, or hung on the pair to beat. The drums are beaten into sandbags. When beating, Loud voice. This kind of long drum is mainly paraded in Pingdi Yao area. The small long drum is exquisite in shape, with a body of only 56 cm and a diameter of only 6 cm, making it easy to hold during dancing. Jianghua small long drum drum is also called short drum. Various forms of long drum drum are popular in various parts of the county, such as Pangu long drum drum, Lusheng long drum drum, Yangjiao short drum drum, gong and sheng long drum drum, etc

Judging from the number of participants, Changgu dance can be divided into "single dance", "couple dance", "group dance" and other types. It has 72 sets of performance programs, and each set is divided into several animal details such as "starting the hall" and "moving the hall". Its movement characteristics are rough, brave, unrestrained, strong, vigorous, sturdy and free and easy. No matter it is jumping, leaping, squatting, tumbling or spinning, tumbling, leaping, leaping and other movements, they all reflect the Yao people's enthusiasm, abandonment, strong and brave character. Most of the drumming movements of the long drum express production and life content, such as building houses, plowing fields, imitating animal movements,

etc. The images are vivid and full of life flavor. Changgu has "Wen Da" in its playing style. "Martial arts" distinction. "Wen Da" is relatively steady, with slight tremors, soft and soothing movements, and a slower rhythm. "Martial arts" is more active, with often jumping movements, a faster rhythm, and more changes in tricks. In addition, there are "high piles" and "low piles". "High pile" is performed on the basis of maintaining a half-squat with both legs. The "dwarf" is performed on the basis of a full squat. Although there are differences in playing styles, they are all unified within the national style and have common characteristics. The movements are steady and powerful, and the combinations are rigorous and standardized.

The Yao chief drum dance is a kind of folk dance, which is closely related to folk life. It is extremely rich in content and is an inexhaustible source of various folk arts and other arts. Long drum music is simple and elegant, with distinctive rhythm, beautiful melody, warm emotions and strong dance rhythm. This music with strong national characteristics deeply touches the hearts of listeners and makes dancers and viewers feel relaxed and happy. There are a large number of people dancing in the long dance, the costumes are neat and gorgeous, and the spectacle of the scene strongly impacts the viewer's vision; the passionate and unrestrained movements of the dancers lead everyone present to be intoxicated with the beauty of dance art.

5.4 Aesthetic theory

"Aesthetics" was first used in *Reflections of Poetry* (1735) by German philosopher Alexander Baumgarten (1714 - 1762). Baumgarten The term is used as a philosophical study of human knowledge. Which is separated from the theory of knowledge or epistemology (Epistemology) or Theory of Knowledge, is a branch of philosophy. Aesthetics has the following characteristics.

1) Normal state of the senses aesthetics There is a basic condition of the senses. which depends on The senses that one perceives through the five senses. To clearly perceive the senses, our five senses must always be complete and ready. We must be able to distinguish color difference One color from another, one kind of music from another. Our entire aesthetic perception depends on one's ability to accept such differences. The colors we see and The sound we hear If we are unable to create or accept such experiences, Aesthetic experience That would be impossible. That would be the answer to why blind people cannot perceive paintings and deaf people. therefore does not perceive musicT he word

2) Altruism Altruism is an important characteristic. Aesthetic experience The artist or viewer of art must be free from any desire in order to gain practical progress from the aesthetic experience. Must he not seek fame? Money from the

approach of aesthetic experience to the aesthetic experience itself means that he has inner satisfaction In the aesthetic experience itself and this inner satisfaction is the only criterion of Aesthetic experience Therefore, the aesthetic experience is intrinsically valuable. It is not the value of For example, it is impossible for a musician to sing for pleasure and The happiness he will receive and it is necessary that he will want to cry for the happiness of others and for money

3) Lack of adherence Detachment from the concerns of the day It is an important condition of aesthetic experience. Because of the aesthetic experience, people are expected to accept their own absorption in the aesthetic experience. But total absorption in the aesthetic experience is not possible. If our minds are troubled by the worries of everyday life, then the aesthetic experience must be free from all obstacles and worries

4) Being in the feeling When we watch drama The hearts of those who watch the drama are separated from their own personal concerns and join the hearts of some of the actors in the drama. As a result, the audience accepts The entire experience of the performer It was as if he himself were the actor in that play. This is called being in the mood. or having passion

5) separating psychological truths Drama viewers want to know the truth about what we What is seen in the drama is only an assumption, not the truth. Therefore, we must not try to change it. Our own true experience The experiences of the actors in the play If we switch A true experience with the experiences of the actors in the drama. Our minds are filled with memories of the past. worries and concerns, etc The result is that we will not be able to enjoy the drama at all

6) that aesthetic experience can be shared with others, the value of the aesthetic experience will not be diminished at all. Will the aesthetic experience remain stable or not? even increased This is an important feature of aesthetic experience and answers the question of why aesthetic experience is considered intrinsically valuable

7) The aesthetic experience must be independent of the sense of belonging . This means that if a person enjoys music Only when sung by one's own daughter or played with one's own music is one's enjoyment is not considered a true aesthetic experience. For it is only an expression of his own satisfaction with his daughter or his musical instrument, but it is not an expression of his satisfaction with the music at all.

differences between logical thought and aesthetic experience Can be explained as follows. logical thinking There is a systematic method. There is a sequence of steps. This method involves only our own ideas. But other characteristics such as feelings and desires are not involved in this method. We collect all the parts or steps and then reach

a conclusion. But the aesthetic experience is immediate and spontaneous. Not forced and free. From a scrappy way of thinking Aesthetic experience does not involve only thoughts. But it involves the perception of every part of the senses. When we said the painting was beautiful It is not meant to be conclusive. The logic that we get after examining the individual parts, rather, means that we look at the painting as a whole and accept it as a whole. Therefore, the aesthetic experience of the human mind does not move from the subdivision to the whole. But it starts with the collective and reaches the collective as all parts

. Aesthetic benefits

aesthetics It is considered a profound science. It is a science that develops the human mind. In particular, humans need to study to improve themselves to be people with high tastes. For the benefit of Seeking mental happiness and to access all types of art As human beings, we must inevitably be involved. Accessing art has many benefits: (Chaiyongyot, 1995)

1. Get a taste of timeless beauty in art which has never been or seen in nature before It's called knowing and seeing more than ordinary people.

2. The beauty of art is ingrained in memories. Not easily forgotten

3. Art makes us humans have common opinions. Makes the mind bond with one another, people with the same tastes will have understanding We will love each other more intensely than anything else. High literature or high art There will be a point of inclination for us to understand certain virtues. which art is already hidden The more you get the taste. The depth of the art increases and the mind is improved to follow along.

(Montrisat, 1986) gave the theory of aesthetics that It is a branch of philosophy that deals with the beauty of art. It is an idea that has been continued for a long time. aesthetics of life It is an appreciation that has value in the human heart. Because everyone desires something that pleases the ear and eye, which is considered food for the mind that is received through the ear and eye. Aesthetic feelings Concerning beauty and melodiousness that can be perceived with the senses. There is a feeling of joy, contentment, satisfaction, and admiration for the things that come into contact.

(Channarong Phonrungroj, 2005) Beauty in art It is a work of skill. through the intellectual process Creativity of humans in each era to meet Basic psychological needs In other words, art is not nature. But art relies on nature. It is one factor in terms of being a source of inspiration for creating art.

From the aesthetic theory mentioned above The researcher has analyzed the strategies for creating folk dances of Ban Ling Nan. to see beauty and the development of beauty in the context of Chinese civilization The Pearl River Basin is one of the most important cradle of civilization.

(Wang Haiying and Wang Xiaobing, 2013) It is proposed that Lingnan's unique culture comes from Lingnan's unique geographical location and natural conditions, long-standing historical changes, multi-ethnic integration, the penetration of Central Plains culture, and the influence of foreign cultures. The unique culture of Lingnan has given birth to the unique art of Lingnan - Lingnan dance. Lufeng's "Qian Dance", Chaoshan's "Yingge Dance", Zhuhai Sanzao's "Crane Dance", Huazhou Nuo Dance "Dancing in the Flower House", Liannan Paiyao's "Dachang Dance" and other ethnic folk dances with strong southern Cantonese characteristics are popular in the world. It has continuously matured and developed in the historical evolution and has become an integrated entity, making important contributions to the development of Chinese national folk dance culture.

(CAI Xinyu, 2013) The uniqueness of ethnic folk dances is mainly reflected in the differences in environment and folk customs. For some relatively niche folk dance types, a dancer who is both innovative and loyal to their traditional national culture is extremely important. Most of the famous folk performing artists such as Chen Ruipeng and others have been recognized as inheritors of national intangible cultural heritage. These skilled veteran artists not only made innovations based on the original dances and enriched the dance vocabulary of Yingge and Dance, but also made important contributions to cultivating inheritors of Yingge and Dance, so that the exquisite dance techniques of Yingge and Dance can be passed down. Therefore, the government and the public's strong support and attention to existing folk artists and the emphasis on cultivating potential inheritors are a powerful umbrella for the inheritance and development of folk dance. Lingnan folk dance is rooted in the history, culture, customs and customs of Lingnan, and is a cultural treasure embodying the wisdom of the Lingnan people. Therefore, the inheritance of Lingnan folk dance cannot simply study its basic dynamic language and movement rhythm surface, but must be based on the cultural heritage of Lingnan characteristics as the fundamental support. Only by combining the expression forms, language symbols, symbolic meanings, styles and forms of Lingnan folk dance with the cultural phenomena closely related to dance can our folk dance have strong vitality and be able to stand in the culture for a long time with a distinctive and unique personality. In the long river.

(Che Neil Schevsky, 1855) "Anything that shows life or reminds us of life is beautiful." Therefore, Lingnan dance originated from primitive religious sacrificial activities. Later, with the changes in the life practices of the Yao people, it evolved from

primitive entertainment. The divine form gradually developed into an entertaining dance form, which is the crystallization and epitome of the life of the Yao people, forming one of the most representative dynamic arts of the Yao people. The formation of its dance is closely related to the people's daily life environment, national spirit and religious beliefs. With the development of the times and environment, the Yao people's long drum dance has also been continuously enriched and developed, forming unique aesthetic characteristics over the years and becoming an important symbol of the Yao national culture. It carries a richer national culture and has rapidly developed into a world-famous socialist dance art with national characteristics. The Yao chief drum dance has now become part of the national intangible cultural heritage and has received unprecedented attention and protection.

6. Related research

6.1 Domestic research

(Peera Panlookthao, 2003) mentioned Modern Dance as another alternative.

One where the audience has chosen to present the beauty in the movement of the human body, with the presentation of Modern Dance in the genre of Abstract (abstract), presenting images of dreams or the horrors of life, which may be presented in a political way. Parodying or even presenting beauty in mathematics, such as the beauty of form which is in the form of angles and lines that have been reassembled and allocated. By relying on the body as a factor in the presentation. Called according to dance terminology "Composition".

(Supawat Nampanya, 2019) studied the Thai dance in the issue of presenting a representative picture of Thai ethnicity. In the Prasat Phueng procession Sakon Nakhon Province which dances Thai people. In the procession of Prasat Phueng in Sakon Nakhon Province. It indicates the way of life of Thai people in Sakon Nakhon, expressed through dances that have a clear local cultural identity. But if in today's society there were changes to the elements of the show which were adapted from the original. But still retains some elements. The costumes have been changed in some parts of the costume, emphasizing the accessories to be new and different from the original for more beauty, but still maintaining the uniform style and regular colors, which are red with black trim. Moreover, the musical instruments have been changed. Add more types of musical instruments. The melody has a variety of musical instruments which change according to the values and trends of today's society.

(Wang Tao, 2021) conducted a study on Contemporary Peacock Dance by Yang Li Ping, National Artist of Yunnan Province, explains that Yang Li Ping used the folk dance of the Dai people as a model for the peacock's gesture design. Which not only

imitates the external appearance of the peacock to make a beautiful appearance. There are also poses designed to depict the life of a peacock. It appears through dance and movement. Through the use of the fingers, wrists, arms, chest, waist, and other joints, the peacock's postures are imitated, especially the dance moves that use slender arms and flexible fingers to show the delicacy and grace of the neck. and the head of a peacock fully And it also shows the power of life and the strong spirit of the peacock.

6.2 Foreign research

(Leach, 1984) studied the word Folk Dance (Folk and Primitive Dance) states that folk dance is an activity that expresses people in society. and these activities are a part of their lives Folk dance is often related to the religion or beliefs of that group and is related to people from birth until death. Because it is a game that creates relationships in society. And it is an entertainment thing.

(Roy, 1999) studied the international folk fair, culture, history, and the works of folklore. It was found that the international folk fair began in 1934 and has continued until the present, presenting a variety of folk art and This is the earliest research study to examine the history of stimulating relationships in the context of relationships in the field of folklore in the United States. Works as artistic and social products are popular and waning folklore in this country. From the 1930s and 1940s and 1950s and 1970s to the present day, for 25 years, the fair has shaped ideas and practices. This research examines the expo and the US job reform movement. It is a strong work in the field of folklore. In the United States, it is divided into folklorist Academics and folklore It shows that folklore throughout history has taken a variety of forms in practice.

(Huang Ying, 2011) proposed that Lingnan folk dance is an important part of my country's national folk dance and plays a positive role in the development of my country's dance culture and the promotion of economic and social development. Scientific inheritance and development of Lingnan folk dance The study of Lingnan folk dance is not only an objective need for the development of Lingnan folk dance itself, but also an intrinsic requirement for accelerating local economic and social development. This article starts from the characteristics of Lingnan folk dance, problems existing in its inheritance and development, etc., and discusses how to combine the actual development of dance itself , based on the cultural value, educational value, industrial value and political value of Lingnan folk dance, the inheritance and development of Lingnan folk dance culture were discussed, and suggestions were put forward accordingly.

(Zeng Huamei, 2014) made in-depth exploration and thinking on the inheritance and development connotation of Lingnan folk dance. The author believes that the inheritance of Lingnan folk dance culture is not only the inheritance of movement

forms, but also includes its national spirit, national culture, Such as folk customs, religion, language, system, etc. Therefore, when it comes to the development of traditional dance, on the one hand, we must protect the traditional forms and culture for inheritance, on the other hand, we can "activate" and develop on this basis, so that It should be integrated into modern life to meet the needs of a diverse society.

Zeng Huamei, (2014) the article proposed that Lingnan has had a history of multiple large-scale immigrants, which made its culture diverse. Lingnan folk dance has been rooted in Lingnan for thousands of years, and it also has both local characteristics and the integration brought by immigrants. and development. In the face of today's rapid development of materials and science and technology, what changes will occur to these originally folk dance styles? In the face of these changes, how to protect, inherit and develop them. The author began to conduct research on Guangdong's folk dances in 2009 To investigate the current situation of dance, this article analyzes and thinks about these issues based on the investigation, introduces the distribution characteristics and causes of Lingnan folk dance, analyzes the current situation of Lingnan folk dance, takes Han folk dance as the main body, and its functional properties gradually emerge Changes in cultural space and the trend of "fragmented" protection point out the "cultural consciousness" of protecting Lingnan folk dance.

(Cao Huizi, 2015) proposed that Lingnan dance is a dance art form that grew out of Lingnan culture. In recent years, with the increasing development of Lingnan dance, Lingnan dance is about to become a Lingnan dance that will keep pace with the "Lingnan School" and "Lingnan Music". Cultural brand. Especially the successful holding of the 4th Lingnan Dance Competition in 2014 caused the author to review and think about the development of Lingnan dance. The contemporary development of Lingnan dance emerged from the promotion of older generation dancers such as Chen Qiao and Liang Lun. The joint efforts of several generations, relying on the cultivation and reserve of dance talents with regional characteristics, the research and inheritance of dance culture, and the creation and display platform of the Lingnan Dance Competition have highlighted the development and characteristics of Lingnan dance. This kind of integration of dance The development mechanism that effectively connects education, research and creation is a beneficial way for the inheritance and development of current traditional ethnic folk dances.

Sui Meilin (2013) proposed that Lingnan folk dance is rich and diverse, fully reflecting the characteristics of Lingnan culture and its regional culture. The author uses regional culture as a reference to divide Lingnan folk dance into ethnic minority folk dance culture areas, Hakka folk dance culture Eight folk dance areas, including the Guangfu Folk Dance Culture District, provide some theoretical reference for the study of Lingnan folk dance culture.

(Chen Shili, 2012) studied the culture of Yao chief encouragement, taking Liannan Yao Autonomous County in Guangdong Province as an example, and believed that while understanding the cultural connotation of Yao chief encouragement and its role in promoting the development of national culture, it is also necessary to pay more attention to the national intangible culture. Inheritance and protection of heritage. Therefore, this article mainly studies and discusses the Yao clan chief encouragement and its cultural connotation, embedding it from the perspective of "deep description", taking the Liannan Yao clan chief encouragement as the interpretation object, and drawing on relevant anthropological theories to explain the longevity The symbolic system of drum culture. Based on in-depth field work, the Chang Gu drum is placed in history, the Chang Gu drum is viewed from the source, form, meaning and other levels, and its functions, symbols, inheritance, development and regeneration are studied based on theory.

(Liu Xiaochun, 2012) proposed: "Yao chief drumming" is mainly popular in Yao inhabited areas in Guangxi, Guangdong and Hunan. Especially in Fuchuan Yao Autonomous County, Jinxiu Yao Autonomous County, Liannan Yao Autonomous County, Lianshan Zhuang Yao Autonomous County, Jianghua Yao Autonomous County The autonomous counties are the most prosperous. From the historical origins, performance forms, relationship with festival folk customs, inheritance and protection of "Yao long drum dance", the research focuses on Tuyao thunder god long drum drum, Aoyao yellow mud drum drum and Panyao herding sheep to make drum drum drum. , performing forms such as Guoshan Yao's House Chief Drum, Lusheng Long Drum and Lion Long Drum, and describe the content, characteristics, value, and shapes of various types of long drums of the "Yao chief drum" one by one, making this ethnic group Wonderful art comes alive on paper.

Sui Meilin, (2019) The dance departments of Guangdong universities have successively carried out the research, teaching and practice of Yao chief dance, vigorously explored the artistic connotation and teaching value of Yao chief dance, and created dance works with national characteristics and aesthetic value to be presented on the stage. superior.

Sui Meilin (2021) proposed: Liannan Yao Autonomous County in Guangdong Province is one of the twelve Yao autonomous counties in my country, and is the Paiyao branch of the Zhongpanyao branch of the Yao ethnic group. During traditional festivals such as the Spring Festival, Lantern Festival, and "Shuogetang", The Paiyao compatriots celebrate by dancing the long drum dance, which is deeply loved by the local people. The long drum performance is rich in content, rough and unrestrained, vigorous and graceful. It is the collective memory of the Paiyao compatriots and a physical symbol of ethnic identity. It is also the emotion of young men and women. link.

China Overseas Chinese Network, (2019) mentioned about Lingnan culture and impressions in foreign eyes: In Oceania, more and more Westerners appreciate the charm of Lingnan culture. They have been studying hard for decades and become cultural messengers. From the foot of Xiqiao Mountain to the banks of the Yala River, Lingnan culture is like an invisible bridge that connects people's hearts, bridging cultural differences and bringing each other closer. More than a hundred years ago, Chinese gold miners sailed from Guangdong to Oceania. The Cantonese opera costumes, dragon and lion dances they brought with them also brought the seeds of Lingnan culture thousands of miles away. Passed down from generation to generation, these seeds gradually took root and blossomed in Oceania.

In summary, the research results of the academic circles in the country regarding "Lingnan Folk Dance" provides quite rich material for the development of this topic. The current situation and performance strategies of Lingnan Folk Dance are analyzed by summarizing relevant literature and research. The researchers used this data as a preliminary database. Conceptual analysis and combine theory with primary data from documents, videos, and field data to identify research answers and advance goals.

Chapter 3

Research methods

In the study of Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. using qualitative research methods to collect data. Data is collected in the field through observation, surveys, discussions, and interviews. Some of the content comes from research reports. Academic books, videos, and hands-on research will help you achieve your goals. So, when doing your research, follow these steps.

Scope of research

- Research content
- Methods of conducting research
- Research period
- Research area
- Population, Group and Sample

How to conduct research

- Tools used to collect
- Data collection
- Organizing data
- Data analysis
- Presentation of information

1. Scope of research

1.1 Content scope

This research has established the scope of content for the study of Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China, as follows:

- 1) Study the origin of Lingnan folk dance.
- 2) Learn the performance skills of Lingnan folk dance.

1.2 Research methods

In this research, qualitative research was used by collecting data from documents. Collect data from the field through surveys, interviews, observation, group discussions and then analyze the data.

1.3 Research period

The researcher conducted the research from August 2023 onwards.

1.4 Research areas

"Yao Long Drum: Lingnan Folk Dance Performance Strategies in Xijiang Basin Culture, Guangxi Province, China", the researcher carefully selected Xijiang Basin Culture, Lingnan, Guangxi, China, because this area has always been involved in the

creation of dance. Therefore, the researchers selected the Lingnan region of Guangxi Autonomous Region, China, as the study area for this study.

1.5.Population and sample

1.5.1 Population

1) The population studied includes: Groups related to Ling Nan Dance

2) Group of information providers The target groups are as follows:

-Group of experts in performing arts It is a group that provides insights. About Chinese classical and modern dance culture including.

1) Ms. Zhang Lihua, nationally renowned actress and chairman of Wuzhou Performing Arts Company

2) Ms. Meng Yan, Associate Professor, Wuzhou University

3) Ms. Fan Xiaojing, Qingyuan City Cultural Center, Guangdong

- Practitioner group It is a group of Lingnan dancers. and performing arts China

1) Ms. Wei Junli, dancer from Wuzhou Performing Arts Company

2) Mr. Mei Siyu, dancer from Wuzhou Performing Arts Company

3) Mr. Yang Jianbo, dancer from Wuzhou Performing Arts Company

4) Ms. Chen Lin, dance major student at Wuzhou College

5) Mr. Huang Junhao, dance major student of Wuzhou College

6) Ms. Lu Junfei, dance major student of Wuzhou College

- The general group of information providers includes 20 performance viewers.

2. Research methods

2.1 Tools used to collect data

Data collection in this research Four types of tools were created, consisting of a survey, an interview, an observation, and a focus group.

2.1.1 Survey used to survey general information about Ling Nan Dance and the number of people interested in participating in the research project

2.1.2 Interview form: knowledge group, official leader group, practitioner group, and the general public

2.1.3 Observation form consists of participatory observation form. and non-participant observation

2.2 Data collection

2.2.1 Relevant documents The researcher has studied relevant documents from sources including:Internet research database

2.2.2 Field data collection The researcher visited the field data area in Lingnan, Guangxi Province, China.

2.3 Data preparation

The researcher took the information obtained from collecting both related documents and field data to classify, categorize and analyze the data.

2.4 Data analysis

The researcher analyzed the data according to the research aims. By bringing information Obtained from collecting data from documents and from field data obtained from observations, interviews, and conversations to analyze. There are steps as follows:

1. Check the interview information from the population.
2. Categorize the obtained information.
3. Summarize and analyze each group of data from the tool.
4. Take the information obtained and organize it according to the intended purpose.

2.5 Presentation of data analysis results

The researcher summarizes the results of the data analysis according to the research objectives and discusses the results using descriptive analysis.

Chapter 4

Data analysis results

Research on Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. The researcher analyzed data from the interview literature, and observation to achieve the research objectives. Data analysis results were obtained. Introduction as follows.

Past 1 The origins of the Yao Zu Chang gu performance, Lingnan Folk Dance.

1. The origin of the Lingnan folk dance

Lingnan is a vast area in the southeastern region of my country where multiple ethnic groups gather and integrate. The multi-ethnic cultures here interact and influence each other, creating a diversified and universal Lingnan dance. Lingnan dance has distinctive local characteristics. It is an important and indispensable part of Lingnan culture, especially the material cultural heritage of Lingnan. Dance is rooted in local national culture. Lingnan area is bounded by Wuling Mountains and its geographical location is relatively closed, which limits the development of local economy and culture to a certain extent. However, it is undeniable that it also has advantages in cultural accumulation and preservation. It is strongly affected by geographical conditions. Against this background, the geographical conditions of the Lingnan region have also created the characteristics of Lingnan dance. Therefore, the dance features are more distinctive and can better inherit the classics.



Figure 5 Map of Lingnan
Source: <https://image.baidu.com/search/detail>

In the Neolithic Age, the ancient Nanyue ancestors had dance activities in Lingnan. Lingnan dance has experienced three important development periods: First, the independent development period. We can no longer see the Lingnan dance in ancient

times. We can only look for the dance image from archaeological discoveries. The second is the period of cultural integration of Chinese and Vietnamese dance. In addition to archaeological discoveries, we can also imagine the dances of this period from written records. The third is the inheritance and development period of Lingnan dance. Many dance forms from this period have survived to this day.(Xu Ling, 2014)

At the beginning of the development of our country's civilization, the Pearl River Basin was one of the most important birthplaces of civilization, including Lingnan, Guangdong. Due to the subtropical geographical climate and the transportation location with crisscrossing rivers, the Lingnan area has vigorously developed water transportation since the Qin and Han Dynasties. The Lingnan area has a close connection with the Central Plains area; the Chinese civilization in the Central Plains gradually infiltrated into the Pearl River area, giving Lingnan dance a unique It has obvious cultural characteristics of the Central Plains and has gradually become an important part of Lingnan dance. The unique "water" advantage of the Lingnan region gradually emerged with the rise of maritime trade, forming a unique extraterritorial culture in Lingnan. The Guangdong region thus became the frontline of foreign trade at that time, with various advanced technologies, commerce, politics, including religious culture. They were all the first to be absorbed by Guangdong, injecting strong vitality into the future development of Lingnan dance. Lingnan dance is its own school. In addition to the distinctive Lingnan folk culture, there are also styles and dances from other regions. The Lingnan dance that has been passed down to this day not only has the unique style of South Vietnam, but also retains the toughness of the north and the tenderness of the south, making the entire dance culture colorful.(Tan Shiyi, 2022)

1.1 History of Lingnan folk dance

Baidu Wenku, (2022) Lingnan is a vast area in my country where ethnic minorities live together. There is not only local culture, but also the interaction and influence of the traditional cultures of various ethnic minorities. Multiple cultures have shaped diverse dance forms. Lingnan dance is the most distinctive Chinese folk dance.

Among the traditional dances of intangible cultural heritage, Lingnan dance can be said to bear the brunt and is an important component of traditional folk dance.

According to archaeological excavations, during the Paleolithic Age, ancestors performed dancing activities in Lingnan. Sui Meilin (2013) mentioned that the dancing pattern pottery sherds excavated in Maba Shixia, Qujiang in 1985 are more than 4,000 years old. On the pottery sherd, five people are holding hands and dancing, as if celebrating a good harvest. This shows that the ancestors of Lingnan had dance activities in primitive times. According to Zhou Qufei's "Lingwai Daida·Mansumen" of the Song Dynasty: "On the tenth day of every year, on the tenth day of every year, a cave is held to worship King Dubei, and homeless men and women gather in front of his temple. Men and women dance together in groups. It's called stepping on the rock." The dancing rock carvings discovered in 1989 in Baojing Bay, Zhuhai were painted in the Pre-Qin period. The dancing images on the rock paintings are clearly visible, as if they are worshiping gods. The Qujiang area is a hilly basin, which is conducive to farming and planting, while the Zhuhai area is on the coast of the South China Sea, which is conducive to fishing and hunting. The joy after a good harvest and the sacrifices before going out to sea for fishing and hunting are vividly and vividly reflected in the dance activities of Lingnan ancestors. With the development of politics and economy, Lingnan folk dance has been deeply influenced by the culture of the Central Plains, and then integrated with the local culture of Baiyue, forming a unique Lingnan folk dance culture. For example, the jade dancers in the tomb of Nanyue King Zhao Mei excavated in Xianggang Mountain in Guangzhou in 1983 are images of court dancers in the Western Han Dynasty. The dance postures and costumes are very characteristic of the Central Plains culture, and the bun of the maiko embodies the unique charm of Lingnan. In addition, the jade carving dancers of the Western Han Dynasty unearthed in Xicun, Guangzhou are very similar to the jade carving dancers of the Qin and Han Dynasties unearthed in the Central Plains, both in their costumes and dancing postures. Through these, it fully illustrates the exchange and integration of Lingnan folk dance and Central

Plains dance culture. In addition, in addition to the above dance cultural relics, there are also documented records of various folk dances. For example, Daoguang's "Yangjiang County Chronicle" of the Qing Dynasty records: "On New Year's Day, firecrackers are lit when households are opened, and musicians come to the door to play and sing. Those who do good things dress up as colorful dragons, phoenixes, and lions and dance along the streets." "Chaozhou Prefecture Chronicles" of the Qing Dynasty records: "On the occasion of the God-welcoming Games, there are silver flowers and fire trees, dancing pavilions and singing platforms, a show of fish and dragons, and the skills of stepping on the swings, etc.". Nuo dance in the Zhanjiang area in western Guangdong Province. Nuo dance originated in the Zhou Dynasty. According to the "The Analects of Confucius Xiangdang" records, "The villagers perform Nuo and stand on the steps in court uniforms." This means that when Confucius saw the Nuo dance performance team arriving, once stood on the steps wearing court attire and greeted him respectfully. The local chronicles of Leizhou Prefecture in Guangdong during the Ming Dynasty contain records and descriptions of people carrying out Nuo dance activities on important festivals. We know from records in various local chronicles in Guangdong that the ethnic folk dance activities in Guangdong are very rich and colorful. "Yangjiang County Chronicles" written by Daoguang of the Qing Dynasty records: "On New Year's Day, firecrackers are lit when households are opened, musicians come to the door to play and sing, and those who are doing good things dress up as colorful dragons, phoenixes, and lions to dance along the streets." To this day, various parts of Guangdong have their own folk dances. For example, the tea-picking dance and spring cow dance in the Hakka area; the Yingge and Qian drum dances in the Chaoshan area; the lion dance, dragon dance, and unicorn dance in the Guangfu area; Dance, etc., Nuo dance, human dragon dance, etc. in western Guangdong.

The Lingnan area has a multi-ethnic gathering, characterized by cultural clashes between ancient and modern China and foreign countries, giving rise to the area's folk culture. Ling Nan shows the combination of north and south and the characteristics of

east and west, containing both the gentleness of the southern water town and the elegance of ancient China. Under the influence of the collective consciousness of this society, the cultural system of the Ling Nan area presents various characteristics of integration, merger and development, which gives the Ling Nan dance a powerful character and a lively spirit. Comprehensive culture and dance imagery shared by language ontology As a concept of Lingnan culture, Lingnan dance refers to the type of dance culture produced and developed in the Lingnan region and affects its expansion to the country and the world. Lingnan dance concept. By Mr. Chen in 2005, the first Guangdong Lingnan dance contest presented in dance education then began to enter the system stage. After Chen Qiao proposed the idea of Ling Nan Dance At the first Lingnan Dance Conference in 2010, experts at the meeting defined the concept of Lingnan Dance Explicitly, Lingnan Dance was bred and developed in the area of Lingnan, with a variety of dance styles that express the social customs, traditions, culture, and national characteristics of the people. Ling Nan is the main content.(CAI Xinyu, 2013)

1.2 Lingnan Folk Performance

One side of water and land feeds one person. In the southern part of Lingnan - Lingnan, which covers Guangdong culture, Guangxi culture and Hainan culture in three main blocks: Guangxi culture, Teochew culture and Hakka culture, Lingnan dance is a dance art form that Happened in the Lingnan culture. According to the folk dance performances available in the Lingnan area, according to the specific characteristics of the folk dance culture, starting from the dynamic image, the Lingnan Folk Dance Cultural Zone is divided into the Northern Minority Folk Dance Culture Zone. of Guangdong Province, Hakka Folk Dance Cultural District in eastern Guangdong Province, Chaoshan Folk Dance Cultural District in northeastern Guangdong Province, Guangfu Folk Dance Cultural District in central Guangdong Province, Guidong Folk Dance Cultural District in western region North Guangdong Province Folk Dance Cultural Zone Leizhou In Western Guangdong Province Folk Dance Culture Zone Wuyi Lingnan main dance performance representatives have the following types.

1.2.1 Yao Zu Chang gu

The Yao Changdeng Dance is a folk dance of ethnic minorities in my country, which is popular in Hunan, Guangdong, Guangxi and other areas where the Yao people gather. Chang drum dance has a long history, it is understood that it has a history of more than 800 years. In 2008, the Yao people's drum drum became the second batch of intangible cultural heritage in my country. Long drum dance has an inseparable relationship with the Yao people and culture, and has certain cultural value. Changgu drum dance is performed in the form of beating and dancing at the same time. The performance is rich and unique, and the atmosphere is lively and joyful. Yao people's long drum plays an extremely important role in Yao culture. The Yao people regard the long drum as their sacred object and soul, so some people once called the Yao culture the long drum culture. Changgu dance is a square festive dance, mostly performed on traditional Yao festivals, harvest celebrations, housewarming or weddings. The Yao Clan Chief Dance has a long history. This dance is often performed in the Yao Clan's traditional rituals of offering sacrifices to King Pan and in some witchcraft activities of exorcising ghosts and evil spirits, treating diseases and divination. Now the Yao chief's encouragement has become a mass cultural activity. Every Spring Festival, March 3, June 6, October 16 and other traditional festivals and "Singing Hall", Paiyao will gather in the open field in front of the village or in the fields after harvest, blow the horns and beat the gongs, beat long drums and dance to celebrate the festival. The chief drum dance of the Liannan Yao tribe in northern Guangdong is a dance performance form spontaneously created by the local Yao and Beggar people in Liannan during their long-term social life practice to entertain the gods, entertain people, and keep the body healthy. The dance movements basically come from the living environment of the local Yao people, and are closely related to productive labor, religious beliefs, and the people's will. The dances of the Liannan Yao people are diverse and rich in content, and the long drum dance is a typical representative of the Yao dance performance. It is also the most popular dance performance form that best embodies the essence of the Yao

people's dance and is the most popular dance performance form of the Liannan people. In recent years, with the opening of the economy to the outside world, the continuous exchanges of music and culture of people of all ethnic groups and the continuous integration of social life, after several generations of inheritance efforts and continuous innovation, the connotation of Yao chief inspiration has been enriched in practice. It expresses the feelings of the Yao people and enhances their self-confidence. The long drum performance has been deeply integrated into the social life of the contemporary Yao people.



Figure 6 Yao Clan Chief Inspiration
Source: <https://image.baidu.com/search/>

1.2.2 Ying ge

The Chaoshan Ying Song and Dance in the Chaoshan Folk Dance Cultural Zone in Northeast Guangdong is a folk dance popular in the Chaoshan area of Guangdong that integrates self-entertainment, functionality and performance. It has a history of more than 300 years. The traditional Yingge performance is composed of three parts: the Yingge performance in the front shed, the humorous play in the middle booth, and the martial arts display in the back shed. With the continuous enrichment and improvement of the form and content of Yingge singing and dancing in the front shed, most of today's Yingge performances only retain the front shed. The booth part, the

middle booth and the back booth performances have gradually been lost. The singers and dancers wore opera-style masks and dressed up as 108 generals from the Water Margin, performing heroic sacrifices in the attack on Damingfu. The dancers collectively hold Yingge mallets in both hands, and dance up and down, left and right, or half of the drummers hold the mallets, and the movements and steps are consistent with the mallet holders; the number of performers is based on the thirty-six Tiangang and seventy-two earth evil spirits in the Water Margin, which means not to be afraid. A dangerous hero, his performance style is crude and rough, powerful and vigorous. He is best known in the form of men's team dance. Nowadays, there are also women's team, youth team and other forms. Puning Yingge and Jiazi Yingge are both important branches of Chaoshan Yingge and dance, and are both included in the national intangible cultural heritage list. Due to the differences in the regional environment and inheritance methods, the dance vocabulary, performance forms, style characteristics, The costumes and props also have their own characteristics. Xu Xiaofei (2020)

Huang Si (2021) said: The Yingge dance prop Yingge mallet shows the soul of Yingge. The Yingge mallet is indispensable in traditional Yingge dance. From the shape of the Yingge Mallet, it conforms to the aesthetic paradigm of flowing clouds and flowing water - the line in aesthetics. It is composed of two round wooden sticks, and the length is generally 1.2 feet to 2.0 feet. The ones used by women are generally shorter than those used by men, usually 1.2 feet. [6] Ying Ge Mallet represents the characters in Ying Song and Dance. The sound of the mallet accompanying it creates a unique atmosphere in traditional venues. The use of mallet technique also highlights the important weight of "mallet" in dance. In the dance, the mallet method is combined with dance postures, formations, music, gongs and drums and other elements to show the heroic masculinity of British singing and dancing. As one of the art forms with a long history in Chaoshan area, Chaoshan Ying Song and Dance has always carried the profound connotation of Chaoshan culture in a tangible form, especially the Chaoshan Ying Song and Dance that was deposited in the original ecological public field. It is

influenced by the multiculturalism of Chaoshan and the people of Chaoshan. The perseverance formed in the atmosphere of "facing the sea and turning back to the loess" is immersed in the dance, and the heroic stories of "Water Margin" are used to carry the cultural function of "connecting the gods" and "entertaining people". At the same time, through the combination of mallets, drums and other props with dance body language, the righteousness and heroic complex in the hearts of Chaoshan people are presented in a very atmospheric form and this emotion is infected to everyone.



Figure 7 Chaoshan Ying Ge Dance
Source: <https://image.baidu.com/search/detail>



Figure 8 Chaoshan Thousands of Ying Ge Dance Performance
Source: <https://image.baidu.com/search/detail>

1.2.3 Qian Gu

Qian Gu dance is another representative dance type in the Chaoshan folk dance cultural area in northeastern Guangdong and is included in the provincial intangible cultural heritage list. Its unique dance form contains elements of the cultural blend of southern Fujian and Chaoshan, and has distinct regional cultural characteristics.

Qian Gu dance popular among the people in Lufeng City, Guangdong Province is a kind of "folk song and dance" that combines singing and dancing, with dancing as the mainstay. The plot is tortuous and vivid, the performance skills are simple and elegant, and the lyrics, singing, musical instruments, and dance movements are coordinated and have pure local characteristics. It is a rare artistic wonder in Lingnan. The traditional folk Qian Gu drum is organized by Qian Gu artists in each village during the slack period after the autumn harvest every year. They raise funds, purchase costumes and props, arrange roles and organize rehearsals, and carry out "spring" during the festive activities from the Spring Festival to the Lantern Festival. Performance. Performances are mostly performed in public places in the countryside, such as Shaiguping or in front of ancestral halls. At the end of the performance, packages or colorful flags are given away from the local area, and they are well received by the masses wherever they go. Before the founding of the People's Republic of China, Lufeng Qian Gu was only performed by one man and one woman. It was performed by a pair of boys and girls aged 12 or 13, one holding a money drum and the other holding a bamboo board, dancing opposite each other. Later it developed into four-person dance and group dance. Performers wear costumes and perform 108 steps of dance combinations. Among them, "rotating the drum" is a more distinctive action, and "throwing the money drum" is a difficult action inspired by money. Qian drum performances have different legends in different regions, but they all reflect the love between men and women. After the founding of New China, Qian drums were first

discovered in Donghai Town, Lufeng County in 1953. Later, the former Haifeng County Cultural Center also excavated and sorted out Qian drums in Shanwei Town. In the 1950s, Qian Gugu experienced a short-lived "brilliance" and participated in many art performances organized by Guangdong Province. The "South China Song and Dance Ensemble" at that time also sent actors to Lufeng to study locally, and was included in the movie "Flying Butterflies". Traditional folk art is the culture that lives in folk rural society. As a traditional folk cultural form, Qian Gu drum music, with its profound historical precipitation and diverse cultural characteristics, plays an important role in the social life of Lufeng area. Obvious. Wang Xiaobing (2011)



Figure 9 Guangdong Lufeng Intangible Cultural Heritage Money Inspiration
Source: <https://image.baidu.com/search/detail?ct=503316480&z>



Figure 10 Japan's Chikushi Women's Gakuen University exchange students are encouraged to study with money

Source: <https://image.baidu.com/search/detail?ct=503316480&z>

1.2.4 Guang fu mu ji

Guangfu Folk Dance Cultural Zone in Central and South Guangdong This area mainly covers the Pearl River Delta plain areas such as Guangzhou, Foshan, Zhuhai, and Zhongshan. Guangfu culture refers to the Cantonese culture with Guangzhou as the core and the Pearl River Delta as the circulation range, and is subordinate to Lingnan culture. It has the most distinctive personality and the greatest influence in Lingnan culture. Guangfu clog dance is a dance performed while wearing clogs. From the perspective of Cantonese style dance, clog dance is an important symbol representing Cantonese style. As a dance prop, clogs can reveal the climate, architectural culture, people's character, and social environment of the Guangfu region in terms of use. According to literature, the history of Chinese people wearing clogs can be traced back to at least 3,000 years ago. Because clogs have many advantages, they are particularly suitable for use in southern areas with hot, rainy and humid climates, especially in Guangdong, Guangdong, Fujian and Taiwan. The origin of clog dance is said to be

related to Xi Shi, one of the four beauties in ancient China, who wore clogs. Dancing on the wooden board made King Wu Fuchai intoxicated, so he also loved Xi Shi the most. Zhe is the origin of clog dance. The choreographer of the Guangdong Song and Dance Theater created a small dance poem - "Heavy Rain" based on nursery rhymes with strong local characteristics. The dance is mainly based on folk dances in Guangzhou, and the dance performers wear special wooden shoes., the scene on the stage shows the scenes of people walking on the street, playing before, during and after the heavy rain, and the use of "wooden dance". On the one hand, it highlights the local characteristics of dance and the characteristics of regional culture; on the other hand, it also plays a catalytic role. Among the many types of folk dances in Guangdong, wood pressure dance does not have the longest history, but its crisp rhythm, rich local Lingnan characteristics and catchy ballads have left a deep impression on people. Li Bin (2012)



Figure 11 The clog dance in the dance drama "Once Upon a Time in Shawan"
Source: <https://image.baidu.com/search/detail>

1.2.5 Hakka

Hakka people refer to people who are visiting a foreign land and are also outsiders. The Hakka people moved south five times in total. The first time they moved south was when Emperor Huai of the Eastern Jin Dynasty was in power. Due to the confrontation between the north and the south, some moved to the border areas of Fujian, Guangdong and Jiangxi, while others moved to both sides of the middle reaches of the Yangtze River. In order to avoid confusion in household registration, they moved to the south. The immigrants are called "Ke" in their household registration. This is the first time that the word "Ke" appears in the Chinese nation. The second migration to the south was at the end of the Tang Dynasty. The third migration to the south was in the late Song Dynasty. The fourth time was the late Ming and early Qing dynasties. The fifth southward migration was during the Taiping Rebellion in the mid-19th century. All caused by war. During these five migrations to the south, Hakka folk dance gradually formed its own characteristics and developed tremendously.

Cao Deqi (2021) research stated: As a ethnic group of the Han nationality south of Nanling, the Hakkas mainly live in the border area of Jiangxi, Fujian and Guangdong. The natural environment is mainly mountains and hills, with deep forest obstructions. The occlusive environment provides Hakka culture with A natural greenhouse reduces the impact and mixture of foreign cultures and retains the purity and characteristics of local culture. Hakka dance relies on Hakka folk culture and comes from the life world of the Hakka group. Hakka dance absorbs the essence of Central Plains dance and develops on its basis. It has the beauty of customs of Central Plains dance and the gracefulness of the indigenous culture of southern Guangdong. After generations of migration, the Hakka community has retained its unique folk culture, which has also promoted the cohesion and ethnic identity of the Hakka community. Hakka dance can be roughly divided into the following three categories: sacrificial dance and folk dance characterized by "supernatural belief sustenance"; mimetic dance characterized by "imitation of animals" in annual festivals and folk activities; and "historical and

humanistic dance" "Contemporary creative dance with thematic elements. Hakka dance inherits the most popular performance forms of Han dance in the Central Plains, including tea picking, flower drum and other dances. Hakka folk dances are mainly characterized by folk props. In Hakka dances, religious dances play an important role, followed by Buddhism and Taoism. They are rich in content, including festive dances with dragons, religious dances with sacrifices and prayers, Buddhist dances with lions, Taoist dance cup with flowers. Modern Hakka dance combines music, dance, opera, acrobatics, Chinese opera and other folk art forms. Its genre includes music, dance, song and dance, as well as song and dance dramas. Today, Hakka culture has become an important part of Lingnan culture, and the development of its dance culture has also promoted the diversity and prosperity of Lingnan culture.



Figure 12 Hakka dance "Hakka Jubilee"

Source: <https://image.baidu.com/search/detail Ct=503316480>

1.2.6 Xing Shi

As a branch of traditional Chinese lion dance, the Southern Lion is called the Dancing Lion because of its majesty and eye-catching power. It is a culmination of excellent folk culture that integrates martial arts, dance, music, etc., and was included in the first batch of national intangible cultural heritage. Guangdong Province has a long history of lion dancing, which has been passed down from generation to generation and continues to flourish. It is an activity spread among the common people

to drive away evil spirits, avoid harm and ensure peace. Whenever there is a major festival or event, there must be a lion dance. Lion dance is the most iconic Lingnan cultural symbol, a Lingnan art that is a folk intangible cultural heritage with local identity, profound cultural heritage, and a broad mass base.

The word "Xing" in Guangdong Lion Dance represents power in Cantonese. Because of its unique shape, it looks like a real lion, so it is named "Lion Dance". It has a sharp horn on the top of its head to ward off evil, a mirror in its forehead to illuminate monsters, and a fire pattern on its body to protect the home. It is famous for being regarded as an auspicious and auspicious beast with auspiciousness and has been widely circulated. Lion dance mostly imitates the form of real lions, focusing on image. Lion dancers use exaggeration, metaphor and other forms of expression, spatial changes in the range of movements, the speed of rhythm and the smoothness of the overall lion dance to make the lion dance more intense. The action and artistic image creation are vividly and vividly portrayed. Along with the "personification" of the lion awakening, the vivid image, solemnity, majesty, vigor and bravery of the lion awakening are highlighted, giving the performance rich and colorful changes in emotions: joy, anger, sadness, joy, movement, stillness, surprise, doubt, etc.. Different lion heads express different colors, emotions, and roles. They generally come in five colors: red, yellow, black, orange, and blue, commonly known as the "Five Tiger Generals." Lion heads have different colors and shapes, and they also represent characters with different personalities. For example, the red lion symbolizes Guan Yu, the yellow lion symbolizes Liu Bei, the black lion represents Zhang Fei, etc. Although the symbols are different, they all show "loyalty and integrity" when traced back to their origins. , benevolence, righteousness" traditional Chinese Confucianism. In addition to emotional dance, lion dance also expresses plots, and the content is a dance with the theme of "picking green". "Cai Qing" is a Cantonese homophonic for "making money", and generally includes routines such as "Cao Qing", "Jing Qing", "Eating Qing", "Tu Qing", etc., through a series of ingenious plot designs, such as: when the two lions are dancing,

there is a "The 'big-headed Buddha' holding a sunflower fan in his hand, also known as the Awakening Lion, showed various emotions when teased by the lion guide, showing the Awakening Lion's flexible response after encountering difficulties during the green picking process, and showing the Awakening Lion's dexterity, liveliness, and alertness. A witty and courageous spirit. Wu Shangyuan (2021)

The lion dance in Guangdong has a long history and is full of wild charm. The values of daring to be the first contained in it have long become the external form of people's inner emotions, representing the positive and optimistic spiritual core deep in the hearts of the Guangdong people. The spirit of lion dance is extremely permeable. It is the forerunner for the country to establish national cultural consciousness and self-confidence. The spirit of lion dance has the power to "educate" and "transform people". It is internalized in the heart, externalized in dance, and integrated into people's artistic and cultural genes., so that the excellent traditional culture of the Chinese nation can be better inherited and promoted, and influence the patriotism of the Chinese people, deeply infecting every overseas Chinese compatriot, and gathering the strength of social groups.



Figure 13 Large-scale national dance drama "The Lion Wakes"
Source: <https://image.baidu.com/search/detail>

1.2.7 Helou dance

Guidong Folk Dance Cultural Area This area mainly covers Zhaoqing, Yunfu, Maoming and other areas. This area is adjacent to the Guangxi Zhuang Autonomous Region. Due to historical adjustments and changes in administrative regions, it has some characteristics of the Bagui culture. The main representative folk dance, Helou Dance, is a traditional dance in Yunan County, Guangdong Province. On June 7, 2008, Helou Dance was approved by the State Council to be included in the second batch of national intangible cultural heritage lists. Liantan, the birthplace of Helou Dance, was the place where the ancestors of Lingnan lived. These ethnic groups were called Yuman, Jingman or Barbarian during the Xia and Shang Dynasties. In the Zhou Dynasty, they were called Yue, Yangyue, Nanyue and so on. Until the Spring and Autumn Period, King Wei of Chu raised troops to attack Yue, defeated the Yue Kingdom, and took all the land of Wu and Yue. The Yue people dispersed to the south and divided into many branches. From this time on, the new title "Baiyue" appeared in the literature. The prototype of Helou Dance is the song and dance of the Wuhu people, the indigenous people of the Nanjiang River Basin during the Eastern Han Dynasty. It has a history of nearly 2,000 years. Legend has it that in ancient times, the Nanjiang area suffered from droughts and famine for many years. Shennong sent his great-granddaughter Hehua Fairy to rescue the people. The grass fairy squeezed out her own milk to revive the withered seedlings, fill the withered rice, and bring a bumper harvest to the hungry people. In order to express gratitude to the Grain Fairy for her kindness, people dance the Helou Dance every year on harvest night and erect a statue of the Grain Fairy at Liantan Wuxian Temple to worship her. Due to social changes and population migration, it has been successively inherited from the Wuhu people to the Yao people to the Han people, and incorporated with Taoist cultural elements, and gradually evolved into a traditional folk dance to celebrate the harvest and hope for peace. The dance movements of Helou Dance are primitive and rough. The dancers wear masks, black shirts and skirts, small bamboo hats, scarves around their waists, and hemp shoes. The red-robed "patriarch" (who is also a wizard who communicates with gods) wears a lotus crown on his head

and a red and yellow shawl. He holds a bull-headed tin staff in his left hand and shakes a copper bell with a colorful ribbon in his right hand. The sound of the bell is shocking, and the role of calling on all “tribesmen”. Deng Hui, Ma Cheng (2021)



Figure 14 Helou dance in Yunan, Guangdong
Source: <https://image.baidu.com/search/detail>

2. Yao Zu Chang gu performance

The Yao people are an ancient, hard-working and intelligent mountain people with a long history. Yao chief drumming is mainly spread in the Panyao branch settlements in the three adjacent provinces of Hunan, Guangdong and Guangxi. Panyao is the main branch of the traditional culture of the Yao people, which includes 80% of the Yao people. It mainly speaks "Mian" of the Yao branch of the Miao Yao language group. "Yu" or "Biaomin" dialect. Guoshan Yao, Shanziyao, Paiyao and most of the Yao population abroad belong to the Panyao branch series. Throughout the entire process of its birth, development and evolution, the Yao ethnic group dance has a close interdependent and mutually reinforcing relationship with the beliefs, production, festival folk customs, etc. of the Yao ethnic group. It is a folk dance with distinctive national characteristics and local color. A dance form created by the people during their long-term life practice to

entertain gods and people. It integrates singing and dancing. It is an ancient and original artistic performance form of the Yao people. Its dance movements are closely related to the living environment and production labor of the Yao people, and are closely related to the religious beliefs and national spirit of the Yao people. They reflect the unique cultural content and characteristics of the Yao people and are the reproduction and representation of the history, emotions, spirit and values of the Yao people. Memory reflects the national psychology, aesthetic taste, customs and ideal pursuits of the Yao people. The dances in each region have their own unique characteristics based on the basic characteristics of the traditional long drum dance, showing the special cultural characteristics such as regionality, integration, and sociality of dance in this specific region, and have been circulated. Up to now, it has endured for a long time. With the evolution of history, it has gradually been enriched and developed. As a historical memory accumulated over thousands of years, the long drum dance culture is the projection, condensation and expression of the production and life practice activities of the Yao people in the long history. It is also a symbol of the unique cultural identity and cultural personality of the Yao people. Chen Shili (2012)

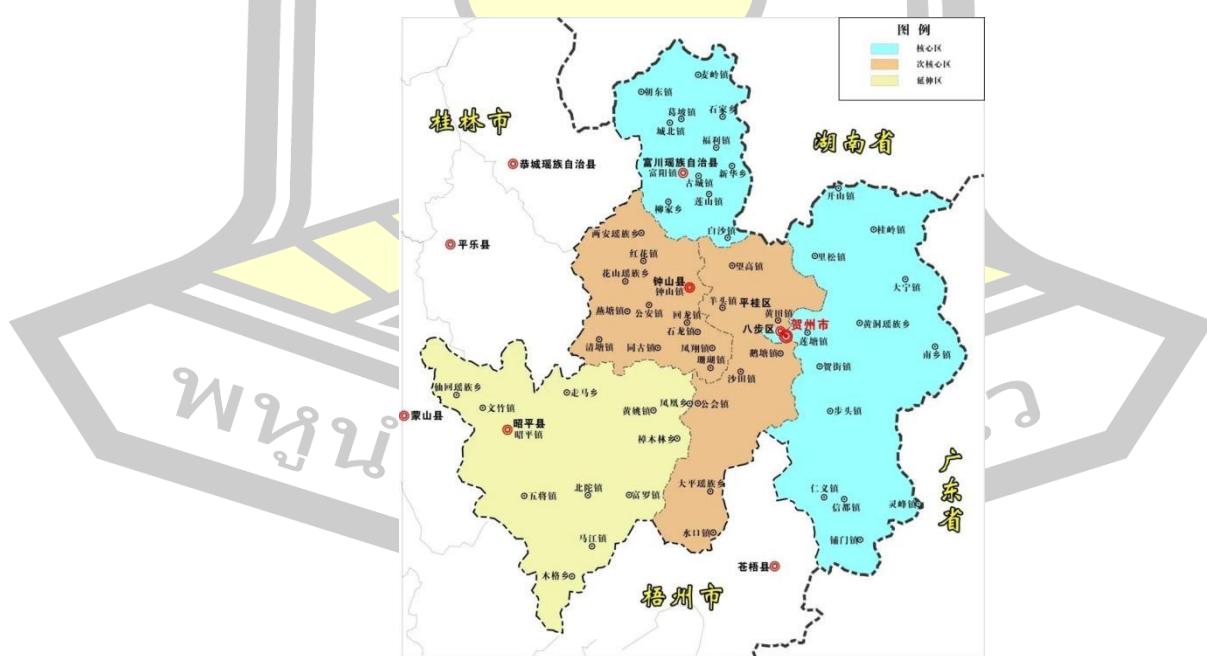


Figure 15 Map of the settlements of the Panyao branch of the Yao people in the three adjacent provinces of Hunan, Guangdong and Guangxi.

Source: <https://image.baidu.com/search/detail Ct=503316480 and z>



Figure 16 Guangxi Jinxiu Panwang Festival performance
Source: Guangxi Yao dance search results_ <https://image.baidu.com/search/>



Figure 17 Hunan Yao people's Lusheng drum
Source: <https://image.baidu.com/search/detail Ct=503316480 and z>

Yao people are spread throughout the country, people in different regions have different habits and traditions, different methods of making drums, instrument configurations and dance styles are different. For example, when making drums in Guangxi Province, a small number of round stones A little bell is placed in the belly of the drum. The Guangxi Tianlin drum has a small bell, which can create a sharp ringing sound when dancing. The Hunan Changzheng also comes with reeds to accompany the

performance. The dance style is also divided into solo dance, couple dance, group dance and so on, the combination of long-standing inspiration and national activities reflects the different artistic cultures of the Yao people in different regions, the rich connotation and Rich folk traditions have become carriers of Yao folk culture.

2.1 Performance content of Guangdong Liannan Yao chief's drum dance

One of the traditional folk dances of Lingnan, Liannan Paiyao Da Changdeng Dance, is the main research direction of the researcher of this article. Sui Meilin (2016) mentioned in the study: After several years of historical precipitation, the long drum dance of the Yao people in Liannan, Guangdong still retains the ancient genes of Lingnan culture, contains rich Lingnan culture and historical information, and has extremely high anthropology and folk customs. The value in many aspects such as science, history, sociology, etc. is the cultural root of the continuous inheritance of Lingnan traditional culture. Liannan Yao Autonomous County is located in the northwest of Guangdong Province. It borders Lianshan to the west, Huaiji to the south, Yangshan to the southeast, Lianzhou to the northeast, and Jianghua Yao Autonomous County of Hunan Province to the northwest. It is one of the twelve Yao autonomous counties in my country. Its representative folk dance, the Yao Chief Dance, became the second batch of national intangible cultural heritage in June 2008. Changgu drumming, also known as "Datu", "Baiwangdu", "Dahenggu", etc., is popular in Paiyao settlements such as Liannan Youling, Nangang, Sanpai and Junliao. Every traditional festival such as the Spring Festival, the Lantern Festival, the "Wish Festival" on March 3rd, the "Tui God Competition" on June 6th, the "Singing Hall" on October 16th, and other major events in Yao Village, the Paiyao compatriots will dance through the dance. Long drums express celebration.



Figure 18 China Liannan Yao Culture and Art Festival
 Source: <https://image.baidu.com/search/detail Ct=503316480>

Liannan Paiyao's original form of long drum dance originated, passed down and developed among the people. The style and movements are relatively stable, and are passed down step by step by old village artists, and the scope is concentrated within the village. Therefore, the style of each village has its own characteristics. For example, the movements of Yao Pai such as Youling, Nangang and Sanpai in the south of Sanjiang River in Liannan County are mainly jumping and rotating, with a bright rhythm, a large range of movements, enthusiasm and unrestrained, hard and soft; while those in the north of Sanjiang River The movements of Yao Pai such as Junliao, Daping, and Dazhang are mainly rhythmic up and down trembling squats or deep squats. The rhythm is slightly slower, the range of movements is smaller, and they are vigorous and graceful, soft and strong. "Shuo Ge Tang" is the most solemn and largest traditional festival held by Paiyao on October 16 of the lunar calendar to worship ancestors and celebrate the harvest. Generally, there are big singing halls and small singing halls. The big singing hall is held every ten to fifteen years, and the activities last three to nine days; the small singing hall is held every three to five years, and the activities last one to three days. "Guangdong Xinyu" written by Qu Dajun of the Qing Dynasty records: "On the 16th day of the middle winter, when the fields were built, Zhu Yao went to the temple for a meeting, called the singing hall, where men and women gathered to dance and sing. At the same time, they were free to get married, and the etiquette was simple."

The "Bapai Yao Fengtu Ji" written by Li Laizhang of the Qing Dynasty records: "Beating gongs and drums, Saibao singing, men and women from each row came to meet and responded with songs." Long drum dance is a very important part of the "Shuo Ge Tang" activity. During the event, men, women and children of all ages need to dress up in costumes, and the drummers wear red cloth on their heads and quills on their heads. They dance amidst the sounds of singing, drums, horns, suonas, gongs, shouts and the roar of cannons. The performers danced to the sound, the atmosphere was warm and the scene was spectacular. "Shuoketang" is the fertile ground for the birth of Changgu Dance, and it is also an important carrier for the inheritance and development of Changgu Dance.



Figure 19 Paiyao "Singing Hall" in Liannan, Guangdong
Source: <https://baike.baidu.com/item/>

2.2 Performance style of Guangdong Liannan Yao chief drum

In the past, only men could participate in Changdeng Dance. Nowadays, most Yao villages also allow women to join, and the movements are basically the same as men. Sui Meilin (2016) performs in solo dance, duet dance, and group dance. There is no limit to the number of people performing. The more people there, the more enthusiastic the atmosphere will be and the more spectacular the scene will be. When performing group dances, a dancer with high moral integrity and excellent dancing skills is generally required to lead the dance, and other dancers join in pairs. The dancers

are two or three meters apart with their left shoulders facing each other. They can alternate positions, rotate in large and small circles, and form horizontal rows, diagonal rows, large and small square formations, etc. When dancing, the dancer's upper body should be slightly tilted forward or sideways. At the same time, the long drum strap should be slung over the left shoulder so that the drum body hangs diagonally in front of the dancer's chest and abdomen, making it easier to hit and dance. The main movements of tapping the long drum head with both hands include "right drumming", "left drumming" and "double drumming". In the south of China's Five Ridges, there is a saying that "the Yao people in the high mountains, the Miao people in the low mountains, and the Han people live in the plains, and the Zhuang Dong people live in the mountain troughs." Paiyao people have lived in high mountains for a long time, and the mountain roads are rugged. Affected by labor production and living habits, when doing long jumps and dances, the movements of their lower limbs are mostly in the form of "crouching". Since both hands are required to play and swing the drums, there are fewer dance movements of the upper limbs. The movements are generally concentrated on the waist and lower limbs, and mainly include squatting, jumping, kicking, turning and other movements. There are two main types of "squats": shaking squats and deep squats. Shake squats are squats in which the knees "tremble slightly" rhythmically while stepping or walking side by side, with a relatively small amplitude. The range of the squat is relatively large, and it is also a buffering and connecting action after doing a relatively large drum swing and a 180-degree or 360-degree rotation. Due to the rugged mountain roads and long drums, the range and movement of the jumps are generally small. There are many "turning" movements, including left and right turns of 90, 180, and 360 degrees, as well as leg-sucking hook jumps, cross-leg jumps, kick-kick jumps, and alternating kicks. Jumps and many more.

Due to geographical and ecological environment, skill inheritance and other reasons, there are still some differences between different Yao dances and drum dances. For example, the movements of Yao Pai such as Youling, Nangang and Sanpai

in the south of Sanjiang River in Liannan County are mainly jumping and rotating, with a bright rhythm, a large range of movements, enthusiasm and unrestrained, hard and soft; while the Yao Pai in the north of Sanjiang River The movements of Yao Pai such as Junliao, Daping, and Dazhang are mainly rhythmic up and down trembling squats or deep squats. The rhythm is slightly slower, the range of movements is smaller, and they are vigorous and graceful, soft and strong. Long drum dance can be divided into "literary dance" and "martial arts" according to the rhythm of the movements. The movements of "Wen Da" are steady and deep, with a balance of strength and softness, and the steps are deft; while the movements of "Martial Arts" are fast-paced, leaping and leaping, and the steps are graceful. In addition, Changgu drum dance used to have 72 sets of dance movements. There were many repetitive and protracted movements, which were difficult to memorize and difficult to pass on. In order to facilitate the promotion and popularization of inheritance, Tangqiao Xinergong, an old folk artist in Youlingpai, Liannan (provincial level inheritor of intangible cultural heritage), simplified and adapted the original seventy-two sets into thirty-six sets. Later, they discarded the best and selected the rough, and based on the needs of the performance and actual needs, they were streamlined into eight sets. It makes the movements more generous and stretched, rough and unrestrained, the rhythm is more obvious, and the technique is more delicate.

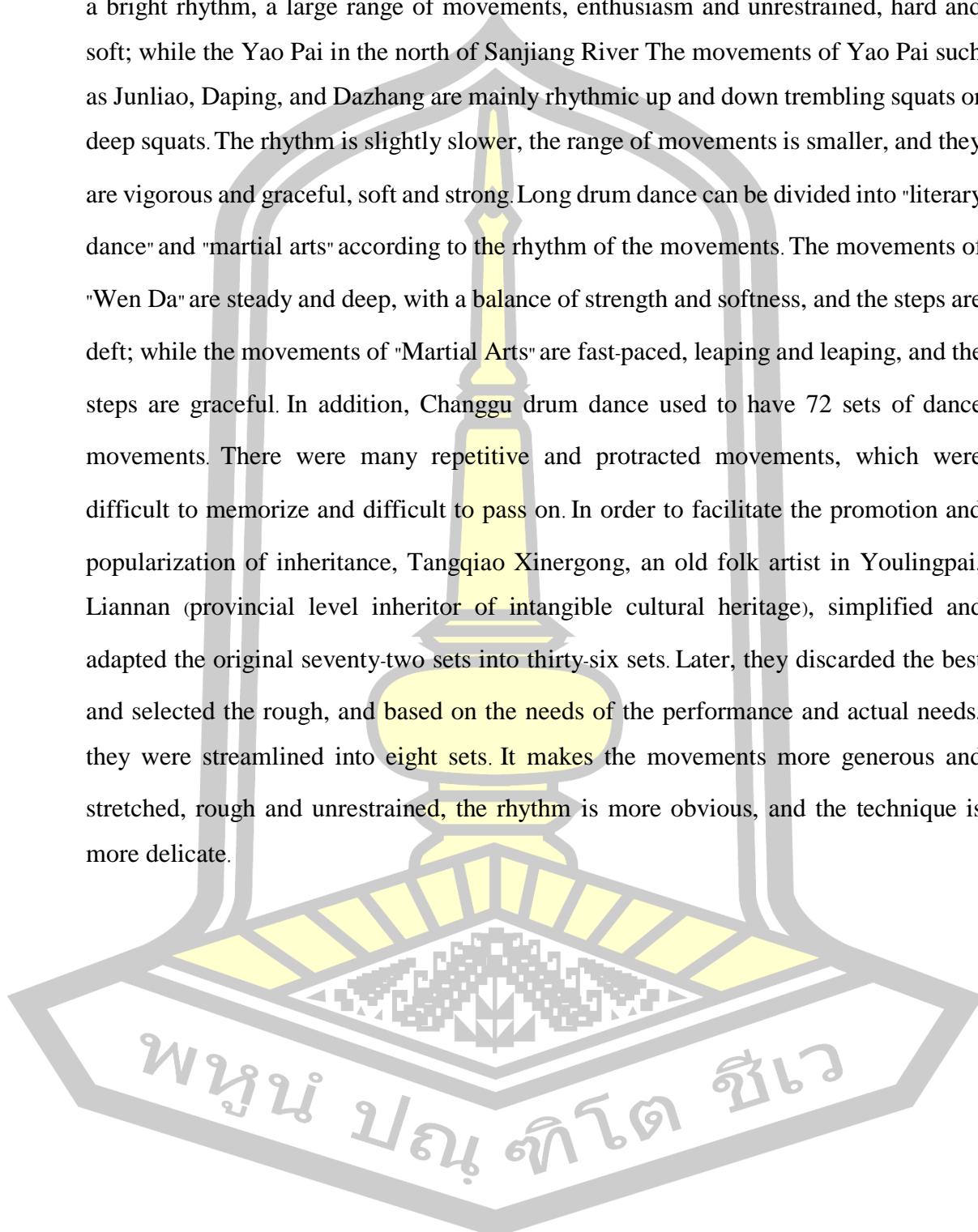




Figure 20 Xin Ergong of Tangqiao, known as the "Drum King" of Changgu in Liannan, Guangdong today, and the inheritor of provincial intangible cultural heritage
 Source: https://mp.weixin.qq.com/s?__biz=MzUzMjMzNjYxOA



Figure 21 Tangqiao Xin Ergong, the provincial intangible cultural heritage inheritor, teaches dance on-site
 Source: (baidu.com)

3. Yao Zu Zhang Gu's current situation

As an intangible cultural heritage and a pearl of Chinese culture Boss Yao's dance was not only a dance art. But it is also a profound cultural heritage. Reflecting the psychology, traditions, and ideals of the Yao people and their pursuits, the dance is a

representative folk dance of the Yao people. It was the main duty of the Yao people to entertain the people and the gods. And it is also an artistic way to express their life. The differences in the areas in which the Yao people lived led to the emergence of many different types of long drums. But different types of long drums It has the same characteristics. The dance image originates from life and is higher than life, is closely related to the movement of life, and combined with the characteristics of the Yao people, forms the Changgu folk tradition. Changgu's long history and complex rhythms and steps has caused a dance sweet melody bright rhythm Limitless movement and unique music creating Changgu's unique aesthetics.

3.1 Current performance - current work

- Traditional expressions

The Yao people are a filial minority, have faith, and have a long tradition. Perseverance in the long drum dance also comes from the memory and respect for the ancestors. Therefore, at present every year on March 3, June 6, August 15 and 10, on the 16th day of the lunar month. The Yao still drum, sing and dance as a meaningful memorial. The “Phan Palace Festival” on the 16th of the lunar month is the busiest.

The Yao singing hall is a popular folk activity in Qingyuan City, Guangdong Province, and is one of the national intangible cultural heritages. The Yao singing hall is an activity with strong ethnic characteristics and a historical and cultural heritage of Paiyao in Liannan Yao Autonomous County, Qingyuan City, Guangdong. The activities include commemorating ancestors, recalling history, celebrating harvests, honoring gods, and spreading knowledge. The Yao singing hall shows the traditional customs of the Yao people and is also an important activity for developing the tourism economy.

[On May 20, 2006, the Yao singing hall declared by Qingyuan City, Guangdong Province was approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage lists, heritage number:

X-45 (Baidu, 2023)

The most socially influential event in modern times is that in 1965, more than 20 young men and women from Pai Yao, including Xin Ergong of Tangqiao and Tang Mai Shegong, the king of Pai Yao singing, went to Beijing to participate in the National Ethnic Minority Literature and Art Competition in Beijing on behalf of the Guangdong Pai Yao singing hall long drum troupe. Performance. And from February 27 to March 30, 2010, the "National Ethnic Minority Intangible Cultural Heritage Project Performance Activity" hosted by the China Academy of Arts and the China Intangible Cultural Heritage Protection Center was held in Beijing. China - Comprehensive Special Series 2" is one of the programs.

The traditional festival activities of Panwang Festival and Shuogetang have made the Changgu drum dance passed down from generation to generation. The Changgu drum dance in Youling Village has its own characteristics. What they performed was "Getang Changgu", which means the long drum dance performed by the Yao people in Youling Village during the singing hall. They believe in their ancestors and pray for blessings through sacrifices to their ancestors. They believe in their ancestors or gods, and every prayer is so pious. Therefore, singing songs is a way of worship and celebration in Youling Village. They use this method to worship their ancestors and celebrate festivals. Every year after the 16th day of the 10th lunar month, the Yao people in Youling Village, Liannan, will hold this event for three days. They spend the first day offering sacrifices to their ancestors and praying for blessings. The next day will be very lively. Young men and women will go to the square to sing in the "Shu Ge Tang" to find their destiny. On the third day, people will return the idol to the temple and then go home. The family will also prepare delicious food to entertain guests, such as water wine and glutinous rice cakes that they often eat.



Figure 22 The researcher visited Youling Song Hall in Liannan Yao Autonomous County. Every year on March 3rd, June 6th, August 15th and October 16th, grand "Singing Song Hall" activities are held here.

Source: Researcher



Figure 23 On November 26, 2023, the "Panwang Festival" ceremony was held grandly on the 16th day of the first lunar month.

Source: Lian Nanrong Media



Figure 24 The grand scene of the singing hall during the "Panwang Festival" on November 26, 2023, the 16th day of the 10th month of the lunar calendar
 Source: Haiyu Photography Studio

-Stage performance format

After the founding of the People's Republic of China, the Yao people's long drum dance gradually moved out of Yaoshan. The Chang drum performance team formed by the Yao people actively participated in various competitions and performances, presenting it to the world in an original ecological form, thus promoting frequent exchanges and interactions with other cultures. People Start paying attention to and exploring the Yao dance culture. The Yao people's long drum dance can often be seen in dance competitions such as the National Lotus Award Dance Competition, the Peach and Plum Cup Dance Competition, the National Dance Competition, and dance competitions in various cities, counties, and townships.



Figure 25 "Dancing in Pai Pai Yao Village" is directed by Ding Ran and Lin Weijia. Won the gold medal of China's 10th "Taoli Cup" and the gold medal of Guangdong Lingnan Dance Competition.

Source: http://k.sina.com.cn/article_5523403585_p1493873410270065m3.html



Figure 26 The group dance "Long Drum You You" won the first prize in the dance category of China's 6th National College Student Art Exhibition (2021).

Source: Wuzhou University

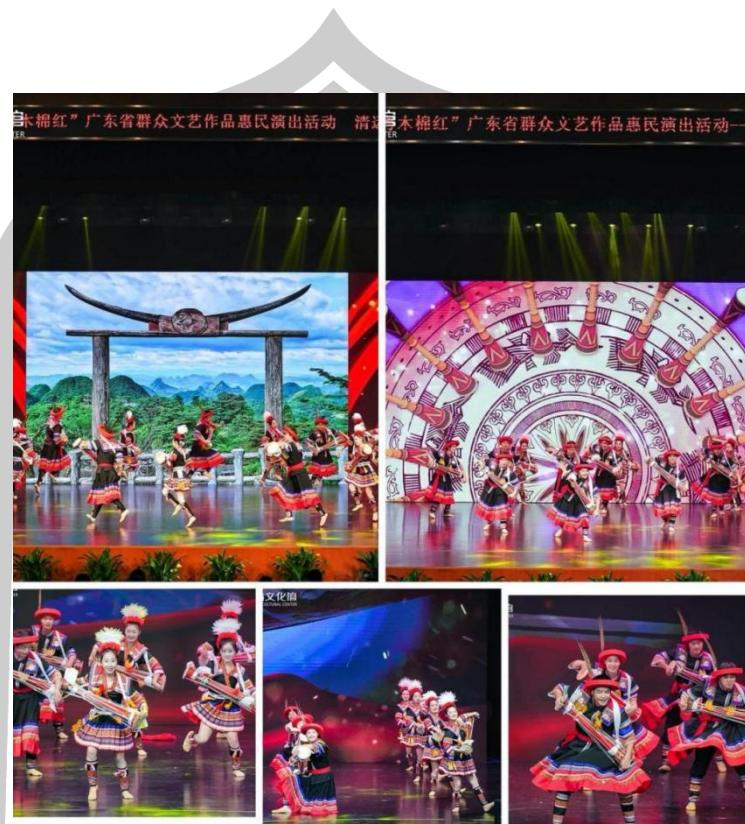


Figure 27 The group dance "Long Drum" performed by the 2023 "Kapok Red" Guangdong mass literary and artistic work Huimin
Source: Guangdong Cultural Center

- Increased business expression status

With the development of the economy, people's consumption level continues to improve. Going to the theater to watch artistic performances and traveling to scenic spots has become today's fashion. There are performances by Yao people singing and dancing in tourist attractions in Liannan. Nangang Pai, the "Millennium Yao Village" in Liannan County, is known as the "No. 1 Yao Village in the world" and has fully entered the commercial tourism model. As soon as you enter the performance area of Nangang Pai, you can enjoy the Yao family's folk songs, long drum dances, and wedding celebrations. Performance. At the same time, the government's cultural propaganda department regularly organizes professional, amateur, and folk Yao dance

performances and competitions, which is a great promotion for the inheritance of Yao dance. The people actively participated in these activities and were very enthusiastic.



Figure 28 Cultural performances at Millennium Yaozhai in Liannan Yaozhai Autonomous County, Qingyuan

Source:[https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Yao Village Performance](https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Yao%20Village%20Performance)



Figure 29 "Bonfire party of Millennium Yao people in Liannan Yao Autonomous County, Qingyuan, tourists interact enthusiastically

source:[https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Millennium Yao Village Performance](https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Millennium%20Yao%20Village%20Performance)



Figure 30 Ethnic performances of Yao Village in Youling, Liannan:
Source:<https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Yao>

Village Performance

This folk dance with profound historical heritage and unique artistic charm occupies a pivotal position in our country's national culture. Nowadays, on the basis of maintaining its traditional characteristics and essence, Yao Clan Dance is moving towards a new chapter of diversified development through organic combination with stage art forms and commercial tourism forms. This will not only allow more people to appreciate the charm of the Yao clan chief drum, but also meet the aesthetic needs of different audience groups and further promote our country's national culture.

On the one hand, Yao Clan Chief Gu's innovative interpretation in the field of stage art has brought a new audio-visual experience to the audience. On the basis of maintaining the original dance form and style, the choreographers cleverly integrated modern stage technology, such as lighting, sound, props, etc., to make the performance more visually impactful and artistically appealing. At the same time, through adaptation and innovation, Yao clan chief drums have presented more diverse forms of expression in stage performances, such as solo dance, group dance, dance theater, etc., presenting a more three-dimensional and vivid artistic picture to the audience. On the other hand, the combination of Yao chief encouragement and commercial tourism provides a

broader platform for the dissemination and promotion of this national culture. Among the performances in tourist attractions, the Yao clan drum dance has become a highlight to attract tourists. While enjoying the beautiful dance, tourists can also have an in-depth understanding of the history and culture of the Yao people and feel the national customs. This vivid way of cultural dissemination not only increases the popularity of Yao clan chief encouragement, but also inspires more people to pay attention to and protect national culture.

3.2 Inheritance shows the inheritance of competencies.

The Yao chiefs encouraged this dance form, which is rich in profound cultural connotations, and its expressions are diverse and harmonious. During the dance, participants need to work together, follow the lead dancer's drumbeats, and show elegant dance postures. Whether it is the change of formations or the richness of dance scenes, it gives Changgu its unique artistic charm. However, in recent years, with the development of social progress and cultural diversity, the inheritance of Liannan Yao chief drum has encountered many challenges. The traditional inheritance path is mainly through family and master-disciple inheritance. However, with social changes and changes in lifestyles, this inheritance model has become difficult to maintain. In addition, the impact of modern culture and the waning enthusiasm of the younger generation for traditional culture have also put great pressure on the inheritance of Changgu. The young people in the Yao villages all go out to work. Only some old people and children stay in the village. Now there are fewer and fewer young people who can dance and dance. They only come back to participate in the festival and leave the village again after the festival. This phenomenon means that fewer and fewer people in the village can dance the Chang Gu dance, and may face the threat of being lost. Although local people know about the Chang Gu dance, many people are not very good at it. Although most of these people are from the Yao ethnic group, However, few people know the traditional dance of their own nation. For individuals, the economic backwardness leads to low education level, which directly affects the individual's weak

awareness of the national culture. This is another factor that leads to the loss of Changgu dance. At present, most of the young people in Yao Village do not know how to dance Chang Gu dance, and they have not learned Chang Gu dance. The reason is because once young people learn Chang Gu dance, they will have no economic backbone. In the face of national culture and money, they We had no choice but to choose the latter; at the same time, it also reflects that the local social security system is imperfect and the government's support for the national cultural industry is insufficient. From the issue of academic qualifications, we can see that most people's academic qualifications are only from elementary school to high school. This also shows that local education has been affected by poverty and other factors. Economic factors also directly affect the inheritance of national culture. In order to survive, people They had no choice but to give up their studies and go to work, which led to the overall low level of education in the region. Affected by the surrounding environment, there are few people who can dance and few people know about it. As a result, the culture of Chang Gu is in a formatted state and cannot develop normally. When the culture is in a stagnant state, not only will it not develop, There is also the threat of disappearing. (Mao Chenwei, 2018)

Therefore, in the new historical period, the inheritance and development of Yao clan drumming require diversified driving forces. On the basis of maintaining its traditional characteristics and essence, inheritors are encouraged to innovate and try. By combining it with other art forms and introducing modern dance choreography techniques, we can promote the diversified development of Yao chief dance and meet the aesthetic needs of different audiences. The sustainable development encouraged by the Yao chiefs is a responsibility we cannot ignore. While protecting and inheriting, we should pay attention to reasonable planning and management to maintain the original ecological characteristics of the Yao clan chiefs. Avoid excessive commercialization and behaviors that damage the ecological environment to ensure the sustainable development of this intangible cultural heritage. At the same time, we should focus on

cultivating the younger generation of inheritors. Through school education, social training and other methods, let more young people contact and understand the Yao clan chief inspiration, cultivate their interest and love for traditional culture, and encourage young inheritors to innovate and try to inject new vitality and creativity into Yao Clan Chief Inspiration. Let the inheritance and development of Yao clan chief inspiration be sustainable. Cultivating a group of excellent inheritors of Yao chief encouragement not only helps to improve the overall level of Yao chief encouragement, but also provides talent guarantee for its inheritance and development.

As a dance form with profound historical heritage and national characteristics, the Yao chief dance has had a wide impact internationally. It not only represents the cultural essence of the Yao people, but also shows the charm of Chinese culture. First of all, the Yao clan chief encouragement has played an important role in promoting international cultural exchanges. As a unique art form, Yao clan drumming has attracted attention from all over the world. Many international art groups and dancers have come to China to deeply understand and explore the cultural connotations behind this dance. Through the performances and exchanges of long drums, mutual understanding and respect between different countries and ethnic groups have been enhanced, and the development of cultural diversity has been promoted. Secondly, the Yao Chief Dance has won honors and praises on the international art stage, allowing many outstanding Yao Chief Dance performers to go abroad and bring this dance to audiences around the world. They have won recognition and praise from the international art community for their superb skills and soulful performances. This not only enhances the international influence of Yao culture, but also establishes a good image for Chinese culture on the international stage. Finally, after the Yao Clan Chief Inspiration has achieved fruitful results in international cooperation and exchanges, domestic and foreign scholars, artists and cultural institutions have cooperated to jointly research, inherit and innovate the Yao Clan Chief Inspiration. By holding academic seminars, art festivals, training courses and other activities, international academic exchanges and cooperation have been strengthened, and the inheritance and development of Yao chief drumming have

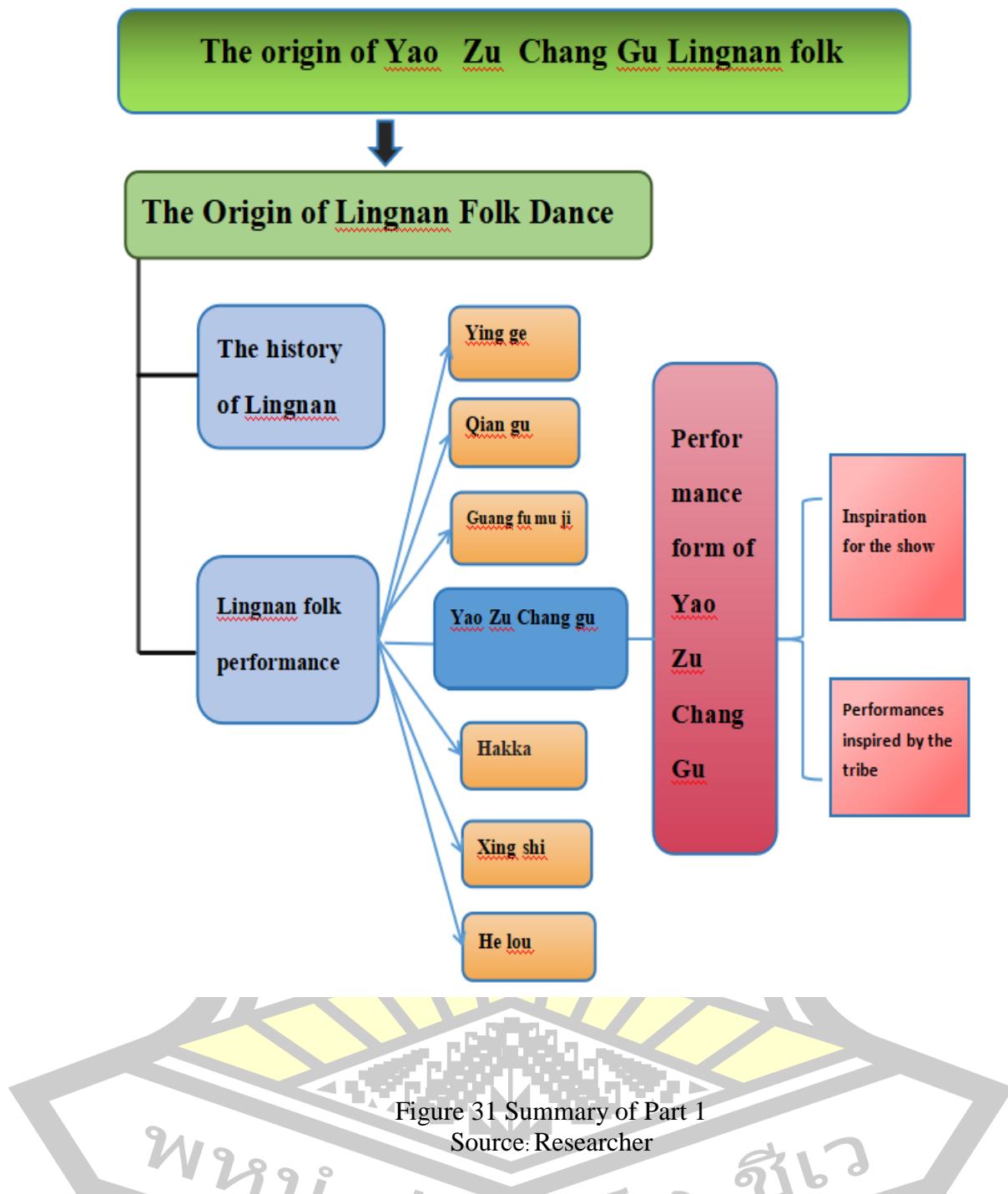
been promoted. As a unique art form, Yao clan drumming has had a wide impact internationally. It not only promotes the prosperity and development of international cultural exchanges, art exchanges and tourism, but also provides an important platform for international cooperation and exchanges. In the future, we should continue to explore and promote the cultural value of Yao chief dance, strengthen international exchanges and cooperation, and let this unique dance form shine brighter on the international stage.

The inheritance and development of Yao clan drumming is a long-term process that requires us to continue to explore and innovate. By establishing ecological reserves, innovating inheritance methods, promoting exchanges and cooperation, conducting international exchange activities, encouraging social participation, and strengthening laws and regulations, we can better protect and carry forward this intangible cultural heritage. Contribute to the prosperity and development of Chinese culture.

Among the Lingnan Yao people, the Lingnan Yao long dance, as a living fossil of the Yao people's history and culture, is an inseparable part of the national culture. It is an external cultural form in which the ancestors of the Yao people used dance to record the history of the nation in an era without writing. The Yao people The long drum dance has obvious regional cultural characteristics and the symbol of national culture. The dance movements are rough and brave, unrestrained and unrestrained, and the rhythm of the dance is relatively lively. Looking at the essence through the phenomenon, it shows the simplicity and bravery of the Yao people. The character fully demonstrates the spirit of unity and strong cohesion of the Yao people in sharing weal and woe, and also embodies the beautiful vision of harmonious coexistence between man and nature, vividly displaying the beliefs, history, culture, and living customs of the Yao people. The encouragement of the Yao chief demonstrates not only the folk customs of the Yao people, but also the emotional and spiritual connotations of the Yao people, which is an indispensable part of Chinese history and culture. In order to realize the protection and inheritance of this intangible cultural heritage, it is necessary to increase the protection of Changdeng drums, train the corresponding successors, and ensure that

there are successors to the Yao clan drum drums. With the joint efforts of people from all walks of life, the Yao clan head drum has now not only entered the cultural and entertainment life of the masses, but also moved to the stage and the world, showing the culture with unique Chinese national characteristics to the world on the international stage., while winning rounds of applause and numerous trophies, it also contributed to the long-lasting culture of the Yao people. According to the comments above, the relevant content for the first part of the content map is as follows:





Part 2 Ling Nan Folk Dance Performance Techniques

2.1 Yao Zu Chang gu performance style and Yao people's performance form

The long drum dance of the Yao ethnic group originated from the Yao ethnic area in southern China and has a long history. A kind of folk dance in the areas where the Yao people live together in China. The Yao language is called "Naiwangdu", also known as "beating the horizontal drum" and "tiaohuagu". It is popular in Jianghua Yao Autonomous County of Hunan Province, Liannan Yao Autonomous County of Guangdong Province, and Fuchuan Yao People of Guangxi Zhuang Autonomous Region. Autonomous County and other places, it is one of the national intangible cultural heritages. As early as the Tang and Song Dynasties, the ancestors of the Yao people danced the long drum drum in festival celebrations and sacrificial activities. With the passage of time, the long drum dance of the Yao people has gradually evolved into a folk dance with a unique style and rich connotations. The long drum dance of the Yao people contains rich cultural connotations and reflects the living customs, religious beliefs and national spirit of the Yao people. The long drum has a sacred status in Yao culture and is regarded as a symbol to ward off evil spirits, avoid epidemics, and pray for a good harvest. There are many performance routines for the Yao people's long drum dance, and the movements and scenes in the dance are also full of symbolic meanings. For example, "Pan Drum Dance" symbolizes the Yao people's love for the land and the joy of harvest, or specifically expresses house-building movements, or is integrated into the dance. Interesting forms of flora and fauna. The Yao chief drum dance is often performed in traditional Yao festivals and days celebrating harvest, housewarming or weddings. On June 7, 2008, the Yao chief drum dance jointly declared by Jianghua Yao Autonomous County of Hunan Province, Liannan Yao Autonomous County of Guangdong Province, and Fuchuan Yao Autonomous County of Guangxi Zhuang Autonomous Region was approved by the State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list.

(No.: III-60).

2.1.1 Yao Zu Changgu-Dance props: Yao ethnic drum

The long drum of the Yao ethnic group is a percussion instrument of the Yao ethnic group. It is called "Guodongguo" or "恁" in Yao language. It is popular in Liannan Yao Autonomous County of Guangdong Province, Jinxiu Yao Autonomous County of Guangxi Zhuang Autonomous Region and the vast areas adjacent to Hunan, Guangxi and Guangdong. In the Yao ethnic area, it is the main prop used for folk dance performances and accompaniments. The long drum of the Yao people has been circulated in the Song Dynasty. It is mostly made of Yanzhi wood with fine craftsmanship and is mainly used to accompany dances. In the Ming and Qing dynasties, the name of the drum was still used, and some Yao villages also called the long drum a drum. The craftsmanship of making long drums of the Yao people is a traditional skill spread in Liannan Yao Autonomous County, Qingyuan City, Guangdong Province, and is one of the fifth batch of intangible cultural heritages at the Guangdong provincial level.

The long drums of the Yao people are exquisitely made and beautiful in appearance. They are mostly made of Yanzhi wood. The long drums have a total length of 80-110 cm, a waist diameter of 4-5 cm, and a face diameter of about 12 cm. The drum body is in the shape of a long cylinder, which is turned from a whole piece of wood. The middle waist is thin and solid, and the two ends are slightly thicker and hollow. It is covered with sheepskin or mountain rabbit skin. There are three ways to cover the drum. One is to use drum nails to fix the drum skin around the drum mouth at both ends; the second is to use a swim bladder or glue to directly adhere the skin membrane to the drum mouth; the third is to use a bamboo hoop to tighten the drum skin to the drum mouth. The whole body is painted with colorful patterns such as cloud heads, sun and moon, dragons and phoenixes, flowers, plants, birds and animals. Some are also specially painted with red and black paint, and green decorative patterns are painted around the drum surfaces at both ends. The paint has bright colors and is very ethnic.

style. (2018.7 Yao people's long drum making skills)

Table 1 Components of all parts of the long drum.

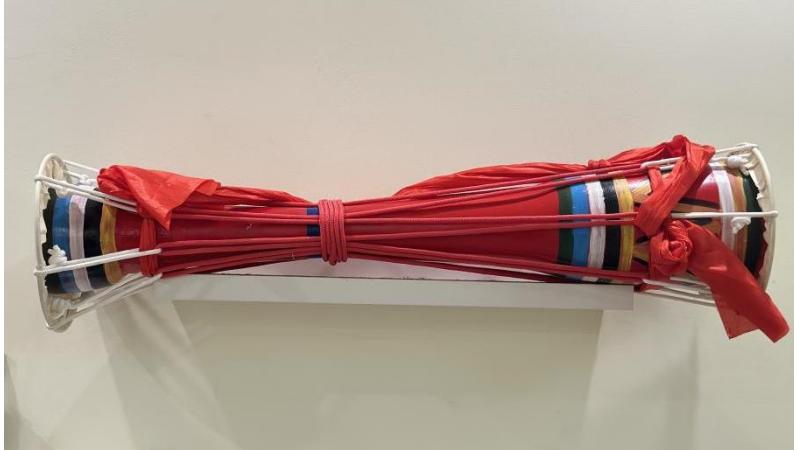
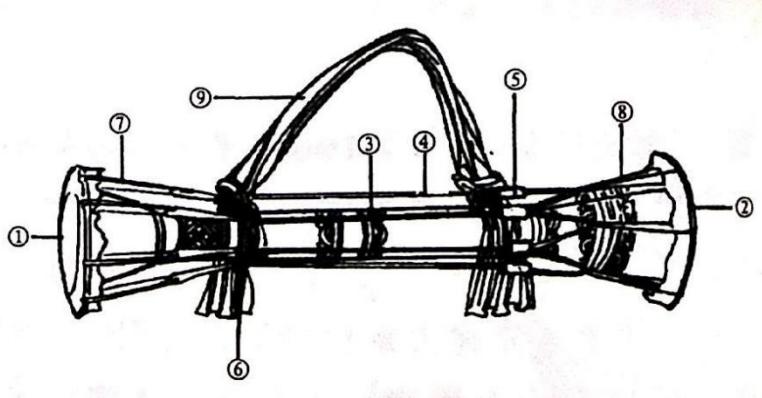
All parts of the long drum	
 	1. Drum head 2. Drum tail 3. Drum body 4. Drum rope 5. Bamboo Circle 6. Tight drum rope 7 and 8. small rope loop 9. Straps
	bamboo chips Length 25 cm. Approximately 1.5 cm wide. Use your left hand to hold a piece of bamboo and hit the end of the drum.



Figure 32 Yaozhai villagers making long drums
 Source:<https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word=Chang>
 gu Production



Figure 33 Visiting the long drum making workshop of Tangmai Shediao, the inheritor
 of the Yao ethnic group's long drum making.
 Source: Researcher



Figure 34 The long drum making inheritor Tang Maishe Diao makes the Yao long drum

Source: <https://qyrboss.newaircloud.com/>



Figure 35 Tang Mai Shediao, the inheritor of long drum making, introduces the long drum of the Yao people

Source: Researcher

2.1.2 Choreography - Choreographic elements

The long drum of the Yao people is a national musical instrument and dance prop

with profound historical heritage. It is not only an artistic expression that expresses the emotions of the Yao people and reflects the life of the Yao people, but also a true portrayal of the production and life experience of the Yao people. According to historical records, the Yao clan drum dance has a history of more than 800 years. It is a unique dance form created by the Yao people through long-term practice. The Yao people's long drum performance forms and routines are very rich and diverse, among which the eight rows of Yao long drum performances are particularly unique. During the dance, the performer hangs the long drum on the left shoulder with a colorful ribbon, across the waist, beats the drum with the right hand, and beats the drum with a bamboo piece in the left hand. Dance forms include singles, pairs and group dances, each with its own unique performance routine. The drumming movements of the Changgu are mostly based on the production and life practices of the Yao people, showing things such as building houses, plowing fields, and imitating the movements of animals. The dance movements are rough, brave, unrestrained, vigorous, free and easy, and the rhythm is bright and agile. The dance language imitates scenes such as climbing up mountains and down ridges, crossing streams and valleys, felling and transporting trees, fighting dragons and tigers, etc. The images are vivid and easy to understand. When dancing, the dancers wear festive costumes, with red silk tied around their waists, white leggings on their feet, and long drums. The whole set of movements is vigorous, rough and free, showing the hard-working and brave spirit and vigorous and strong character of the Yao people. Wonderful.

The long drum is called "Biwangdu" in Yao language. It is 80-110 centimeters in length. It is large at both ends. The diameter of the two ends of the drum is slightly different, and it is small in the middle and has a trumpet shape. The drum body is made of sandwood. Cover both ends with cowhide or sheepskin to serve as the drumhead. The drum skins at both ends are connected by ropes, and each two adjacent ropes are buckled with movable thin bamboo tubes to adjust the relaxation of the drum heads, thereby adjusting the sound of the long drum. The long drum dance in the Paiyao area

of Guangdong is for men. The dancer hangs the long drum diagonally around his waist, puts the five fingers of his right hand together and claps the drum with his palm. It makes a "bi" sound; holding a piece of bamboo in the left hand, it hits the drum surface to make a "winter" sound. Such rhythmic continuous beating produces the sound of "dongbidongbidongdongbi". Performers follow the dance movements, change the rhythm, and express different contents and emotions to achieve their artistic effects. The performance forms include duet dance and circle dance. In the antiphonal dance, one person leads the dance, and the other person joins in the dance; in the circle dance, one person leads the dance, and everyone joins in the dance. The basic rhythm of the dance is the shaking of the drum head while beating the drum, which leads to continuous circular motion of the upper body and gentle undulating steps of half-bent knees. Long drum dance is a square-type festive dance with rich content. The more people there are, the more enthusiastic the atmosphere will be. At present, the relatively complete preserved Yao drum drums include the "Getang Chang Drum" of Youling Pai, the "Happy Chang Drum" of Nangang Pai, and the "Reunion Drum" of Junliao Pai, etc.



Figure 36 Tangqiao Xin Ergong, inheritor of national intangible cultural heritage, is introducing us to the history of the Yao people's long drum.

Source: Researcher

Tangqiao Xin Ergong, the inheritor of national intangible cultural heritage, was

born in 1941 and belongs to the Yao ethnic group. He is an outstanding folk artist. In the Liannan area, he is respected as the "King of Drums". He began to learn Chang Gu drums at the age of six, and participated in the National Ethnic Minority Arts Festival twice in 1964 and 1980. He performed Chang Gu drums and was cordially received by the leaders of the Communist Party of China and the country. In 1996, he was invited by Singapore to perform Chang Drum Dance, achieving a breakthrough in international cultural exchanges. Over the past decades, he has made selfless contributions and taught the art of drumming to more than 1,000 people.



Figure 37 Tangqiao Xin Ergong, the national intangible cultural heritage inheritor, now 82 years old, is showing everyone the dance moves of Changdeng Dance.

Source: Provided by Guangdong Dancers Association



Figure 38 The picture shows the researcher learning from Ms. Fan Xiaojing, director of the training department of Qingyuan City Cultural Center in Guangdong Province, and sharing the encouragement of the Yao chiefs.

Source: Researcher



Figure 39 The picture shows the researcher learning from Associate Professor Meng Yan of Wuzhou University and communicating with the Yao chiefs.

Source: Researcher

-The style and characteristics of the Yao clan leader's inspiring movements

The unique style of Yao clan chief drumming, a traditional art with profound historical heritage, is mainly reflected in the following aspects:

- a. Movements are resolute and vigorous, full of power. Whether they are jumping, squatting, spinning or tumbling, they fully demonstrate the passionate, unrestrained, tenacious and courageous character traits of the Yao people.
- b. The rhythm is clear, fast and sharp. The rhythm of the long drum dance is changeable and the movements are fast and violent, highlighting the courage and agility of the Yao people.
- c. The dance language is vivid and close to life. It imitates production and life scenes such as climbing mountains and falling ridges, crossing streams and valleys, etc. The images are lifelike and full of life flavor. This reflects the spirit of the Yao people's tenacious survival in a difficult environment.

The drums sound powerful and the atmosphere is warm. The drumming movements of Changgu are mostly based on production and life scenes, such as building houses, plowing fields, imitating the movements of animals, etc. The movements of Wen Da are gentle and slow, while the movements of Wu Da are rough and bold. There are two people playing against each other, four people playing together, or everyone can dance in a circle to create a cheerful atmosphere.

From the perspective of the above characteristics of dance rhythm, Yao drum mainly changes in the steps of the two legs, which is basically a trembling rhythm of bending the knees and half squatting; the movements and rhythm of the upper body basically match the long drum, mainly The characteristics of the rhythm and dance style include swinging, squatting, circling, turning, jumping, pedaling, striking and racking, which are mainly danced according to the rhythm needs of each dance section.

-Basic movements of the Yao long drum.

The basic dance moves are inspired by the Yao drum.



Figure 1: Forward leaning posture

The upper body is slightly bent forward, the head is facing 8 o'clock, slightly lowered, and the eyes are looking straight. Stretch your hands sideways, step forward with your legs, hold the head of the drum with the palm of your right hand, and clasp the outer edge of the tail of the drum with your left forearm.

Figure 2: Backward posture

Lean your upper body to the right and back, facing 8 o'clock, raise your head slightly upward, and look diagonally upward. Stretch your hands sideways, step forward with your legs, hold the head of the drum with the palm of your right hand, and clasp the outer edge of the tail of the drum with your left forearm. Push the drum head to 7 o'clock with your right hand, close to your right waist, and extend your left arm.

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Slightly flexed posture: The two feet are upright and close together in the forward position, facing one point, looking forward, and the back is drummed. Bend your knees downward, and your body will bend slightly downward.



Mid-flexion posture: On the basis of the slightly bent posture, driven by the ups and downs of the knees, the body changes into a half-squat state, with the lower body stable and the knees and calves elastic.



Deep flexion: Stand with your feet together in a forward step, your whole body upright, your eyes looking forward, and your back drummed. On the basis of the mid-flexion posture, continue to squat downward, and the body will change into a squat state. The soles of your feet should be firmly pressed against the ground to stabilize your center of gravity.

Basic foot position



正步位



小八字位



大八字位

Figure 1: Forward position
Keep your feet together and point your toes toward 1 o'clock.

Figure 2: Small horoscope position
Spread your toes slightly

Figure 3: Big horoscope position
Based on the small eight-figure step, the feet are slightly wider.

 <p>之字位</p>	 <p>丁字位</p>	 <p>丁字步蹲</p>
<p>Figure 4: Zigzag step</p> <p>Prepare for a figure eight step, with the heel of your right foot in front of the toe of your left foot and your knees slightly bent.</p>	<p>Figure 5: T-step</p> <p>Prepare in a small horoscope, with the heel of your right foot at the sole of your left foot.</p>	<p>Figure 6: T-step squat</p> <p>Based on the T-step, both knees are slightly bent.</p>
 <p>踏步蹲</p>	 <p>旁点脚</p>	 <p>旁点地</p>
<p>Figure 7: Step Squat</p> <p>Prepare for a small eight-figure step, step back with your left foot in the direction of 4 o'clock, and squat fully.</p>	<p>Figure 8: Click on the side</p> <p>Prepare for a big T-step, based on a half squat. The left foot is the center of gravity, and the heel of the right foot is slightly raised.</p>	<p>Figure 9: Side point</p> <p>Prepare for the eight-figure step, put your weight on your left foot, extend your right foot to the side, and point your toes to the ground.</p>
 <p>旁弓步</p>	 <p>正弓步</p>	 <p>单点脚</p>

<p>Figure 10: Side lunge</p> <p>In preparation for the figure eight step, take a step to the side with your right foot, bend your knees slightly, and push your left leg straight.</p>	<p>Figure 11: Forward lunge</p> <p>Prepare for the figure eight step, shift your weight on your right foot and take a step forward, bend your knees slightly, push your left foot straight, and lift your heel</p>	<p>Figure 12: Single point foot</p> <p>Lift the toes of your right foot halfway up, close to the sole of your left foot.</p>
 <p>勾脚内吸步</p>	 <p>勾脚外吸步</p>	 <p>勾脚吸步</p>
<p>Figure 13: Hook-leg inward step</p> <p>Prepare for the eight-figure step. Put the center of gravity on the left foot, right knee at 1 o'clock, lift the hooked foot in front of the left knee, extend the calf like 8 o'clock, turn the heel to 6 o'clock, and toes at 2 o'clock.</p>	<p>Figure 14: Hook-kick step</p> <p>Prepare for the eight-figure step, with your right knee facing 1 o'clock, hooking your foot in front of your left knee, and pushing your heel toward 3 o'clock.</p>	<p>Figure 15: Hook-leg suction step</p> <p>Prepare for the figure eight step, with your right knee facing 3 o'clock, and hook your foot up to your calf.</p>

Basic dance hand positions



Figure 1: Horizontal drum position

Prepare to carry the drum on your back, hold the head of the drum with the palm of your right hand, clasp the outer edge of the tail of the drum with your left forearm, and raise your elbows slightly.



Figure 2: Cross-back drummer position

Based on the horizontal drum position, the tail of the drum is tilted upward to 120°.



Figure 3: Drummer position

Place the drum upright on the ground, hold the head of the drum down with the palms of both hands, with the fingertips facing each other.



Figure 4: Push drum position

Place the drum upright on the ground and push the drum head to 8 o'clock with your right hand.



Figure 5: Drum-hugging position

Put your hands around the head of the drum.



Figure 6: Drummer position on the back

The drum belt is carried on the right shoulder and the drum is carried on the back. Hold the right shoulder drum strap with your right hand and the other end of the drum strap with your left hand.

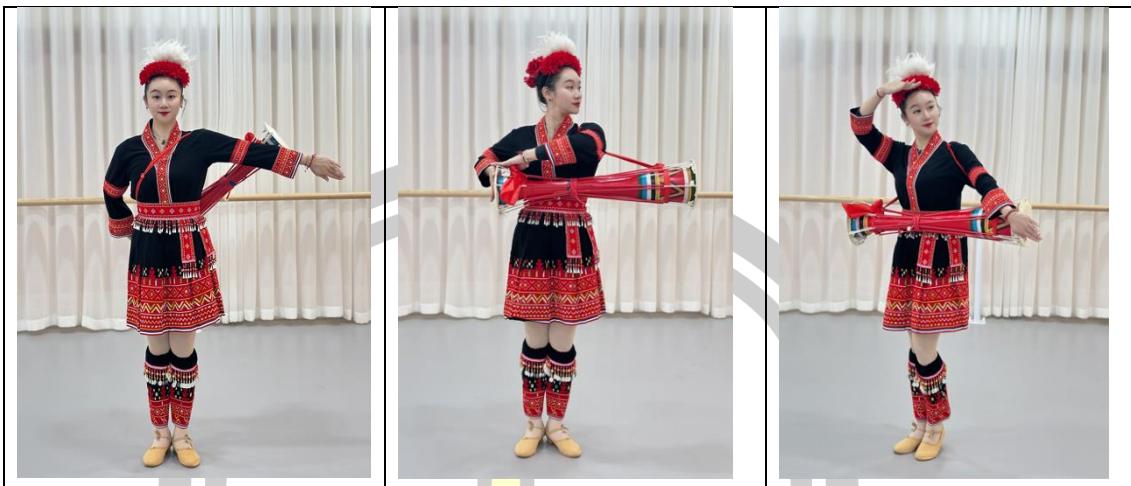


Figure 7: Drummer position with diagonal back

The drum belt is carried on the left shoulder, and the drum is placed on the back, high on the left and low on the right.

Figure 8: Drummer position in front of shoulder

Place the palms of both hands in front of your shoulders to protect the head of the drum, and the tail of the drum extends diagonally downward toward 7 o'clock.

Figure 9: Sunshade hand position

Raise your right hand in front of your forehead.

body movement



Figure 1: Upper and lower hem

Preparing to shoot: body facing 1 o'clock, ready in forward position.

-1 Use the left waist to drive the upper body, press down to the left, and pull the right waist apart.

-2 Use the right waist to drive the upper body, press down to the right, and open the left waist.

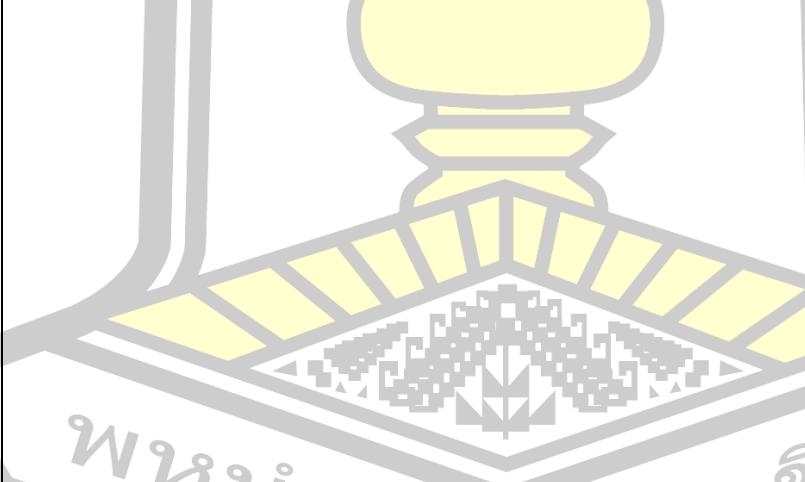
	<p>3-4Perform the above actions alternately to complete an up and down swing.</p> <p>Requirement :The movements must be coherent.</p>
	<p>Figure 2: Sideways</p> <p>Preparing to shoot : body facing 1 o'clock, ready in forward position.</p> <p>-1Twist your waist laterally, swing to the left, and twist your body to 3 o'clock.</p> <p>-2Twist your waist laterally, swing to the right, and twist your body to 7 o'clock.</p>
	<p>3-4Perform the above actions alternately to complete a yaw rhythm.</p> <p>Requirements :Only move the upper body, and do not follow the movement below the waist.</p>



Figure 3: Circle around
Preparing to shoot :
body facing 1 o'clock,
ready in forward
position.

1-6Use your right
lower back to draw a
circle in the lower right
back arc to the right
hem position .Driven
by the left waist, draw
a circle in the left back
and lower arc to the
left hem position .
Perform the above
actions alternately to
complete a back-
circling movement.
Requirements :The
movements should be
coherent and the
breath should be
sinking.



Figure 4: Gaigu
Drive the drum head
with your right hand to
twist the cover
diagonally
downwards, lower
your head and look
down, bend your upper
body forward with
your head bent, and
twist your body left to
twist the tail of the
drum upward.
Requirements :Use the
top of your head as the
point of force, and
quickly cover your
head downwards.

Basic dance postures



Figure 1: Sucking Legs and Drumming

Pull your leg up to your calf with your right foot. Slap the drum head with your right hand. Then look towards the tail of the drum.



Figure 2: Beating drums in parallel steps

Step forward with your feet together, tilt the tail of the drum down, and pat the head of the drum with your right hand.

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Figure 3: Kick-ups, step-ups and squats

Kick with your right foot and do a deep squat with your left foot.

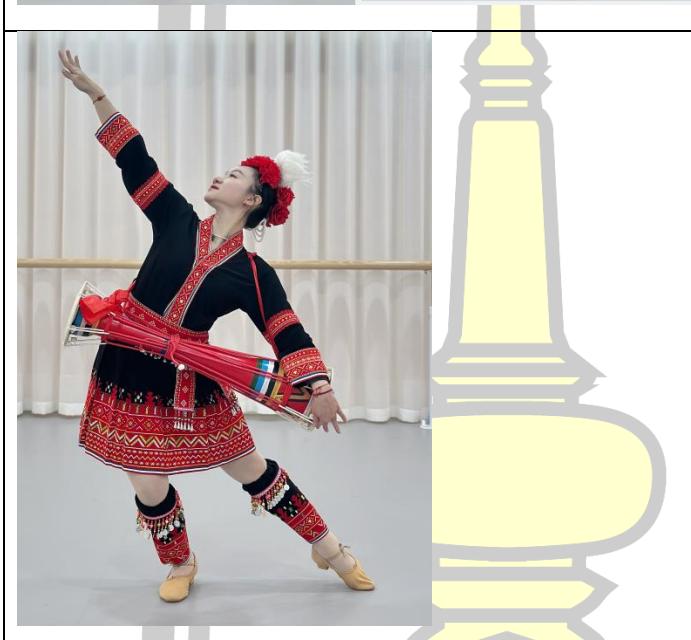


Figure 4: Splitting the drum with stretching steps

Stretch forward to the center of gravity of your right foot and sharpen your upper body.



Figure 5: Squat and Swing Inspiration Pose

Squat deeply with your left leg, tilt your right leg outward, and swing your upper body horizontally to drum, alternating movements.



Figure 6: Xiaowuhua flat drum

Lift the drum above your head with both hands and spin the drum flatly.

-Preparing the inspirational works of Chief Yao

The connotation of Yao chief drumming is quite rich, showing diverse styles and characteristics. The dance postures are endlessly changing, the rhythm is lively, the emotions are passionate, the movements are wide, and the movements are strong and soft. At some moments, the dance rhythm is strong, the movements are vigorous, and the overall rhythm is crisp; at other moments, the rhythm is slightly slow, the movements are fine and small, the rhythm is both soft and round, the vibrating skills are rich, and it is accompanied by singing A form of expression combined with dance. On the basis of field research and exchanges and learning, the researchers have a deeper understanding of the connotation of Yao clan chief encouragement. In the teaching practice, he participated in the dance choreography work and selected six outstanding actors, three men and three women, from the students. They jointly completed the group dance group "Happy Long Drum" with the folk dance "Long Drum Song and Dance" as the dance music.



Figure 40 The researcher is teaching Chang Encou.
Source: Researcher



Figure 41 The researcher and six actors rehearsed the dance "The Long Dance of Joy"
Source: Researcher

2.1.3 Music - Yao music

Yao music, an art form rich in profound national characteristics and regional

features, has far-reaching roots and is deeply embedded in the daily life of the Yao people. As an artistic expression with rich historical and cultural connotations, Yao music is not only an important part of the daily life of this nation, but also a way of conveying and communicating their unique emotions.

Among the music of the Yao ethnic group, Changdeng music has attracted much attention for its unique folk song style and distinctive rhythm. This kind of music emphasizes rhythm, allowing dancers to cleverly adjust the weight, speed, and speed of the drums according to changes in the music rhythm, thereby giving the dance greater expressiveness and appeal. When playing long drum music, the performer will choose appropriate repertoire and rhythm according to the occasion and atmosphere to express specific emotions and atmosphere.

In long drumming, drum rhythm plays a key role. It not only runs throughout the dance, but also closely links the dance movements. Under the guidance of drumbeats, the dancers perfectly integrate dance movements with music, bringing visual and auditory enjoyment to the audience. The changes in the rhythm of the drums make the dance present different emotional colors and atmospheres, which is fascinating. It is worth noting that the rhythm of the drums encouraged by the Yao clan chiefs is closely connected with my country's traditional philosophical concepts such as the Five Elements and Bagua, Yin and Yang and the Five Elements. In the dance, the dancers' movements and the rhythm of the drums follow specific rules, showing both opposition and unity, which fully demonstrates the profound connotation of ancient Chinese philosophical thought. The integration of philosophical concepts makes Yao clan drumming not only an art form, but also a philosophical thinking and understanding of life, nature and the universe.

Dachang drum is accompanied by the sound rhythm of dancers beating the drum. The drum head is hit with the right hand and the drum head makes a "dong" sound; the bamboo stick is held in the left hand and the drum tail is hit with a "pop" sound. Both hands are slapped at the same time. The drum head makes a "wide" sound. The above

three sounds of different pitches are combined in various ways to form the special accompaniment form and drum score of Dachang Drum. "Dong" in the drum score means "hit the drum with the right"; "Pa" means "hit the drum with the left"; "Guang" means "hit the drum with the double". The upper part is the right drumhead, and the lower part is the left drumhead.



At the same time, the music played by Yao chiefs also has high artistic value. "Yao Dance", which is often used in dance, is a piece of music with strong national style and distinctive personality. It was created by Liu Tieshan and Mao Yuan in the 1950s. Era. This piece is based on the folk dance song "Long Drum Song and Dance", and uses orchestral music to vividly show the festive scenes of the Yao people singing and dancing, as well as the life interest of the Yao people who are good at singing and dancing.

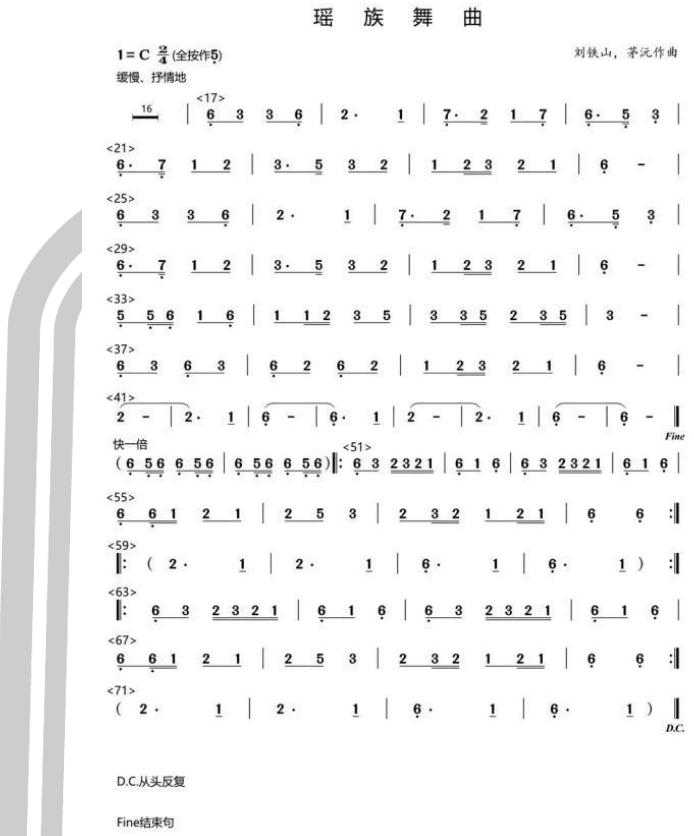


Figure 43 Illustration of the Yao folk song "Yao Dance"
Source: Baidu Music Library

This "Dance Song of the Yao People" was originally composed by Mr. Liu Tieshan. Its main material comes from the scenes of the Yao people in northern Guangdong singing and dancing to celebrate the festival. While drawing on the local traditional songs and dances, the "Drumming Song of the Yao People" was used as the original song creative inspiration, thus forming the original "Yao Dance Music". Later, after Mr. Mao Chen's arrangement, part of the theme of "Yao Fang Dance" was changed to orchestral music, and later it was adapted by Yin Qiying into a guzheng solo piece. This piece of music is rich in emotion and vivid in image. At the same time, it incorporates passionate and unrestrained Yao melody with a certain poetic flavor in its creation, making it a household name and has been passed down to this day.

Through the description of the song scenes of the Yao people's program, it shows the Yao people's love for a better life and their yearning for a better future. As night falls, people dress up in costumes and gather under the moonlight. Guided by a quiet and euphemistic string theme, a girl in costume dances. As the music gets louder and louder, the atmosphere is rising. Entering into an irresistible emotional jump, in the second section of "Yao Dance", the mode has changed to a certain extent, from the original feather tune to the palace tune. The tempo is selected in 3/4 time. The melody of the whole song is very unique. Singing, coupled with the jumping rhythm patterns in the music, this change in rhythm and melody gives people the feeling of a male and female duo dancing. In the song "Yao Dance", the third paragraph is the theme. The reappearance of thoughts reflects the Yao people's yearning for a better life. Throughout the entire song "Yao Dance Music", it mainly expresses the Yao people's praise for a happy life. Yao music, with its strong ethnic characteristics and local color, shows the unique cultural features of the Yao people. The music and drum rhythm of Changdeng not only demonstrate the artistic talent of the Yao people, but also embody their philosophical thinking about life, nature and the universe. This kind of music, full of rhythm and emotional expression, provides us with a window to understand Yao culture and philosophical concepts, and also allows us to feel the unique charm of national art.

2.1.4 Dress - Yao costumes

The Yao people, like other Chinese ethnic groups, have their own rich and colorful culture, of which clothing culture is an important part. The costumes of the Yao people are famous for their unique style, bright colors, exquisite craftsmanship and rich cultural connotations. They are an indispensable part of the traditional culture of the Yao people.

- Yao clothes

Yao people are famous for their bright colors, especially women's clothing. The main color is red, combined with yellow, green, blue and other colors, forming a unique

color effect. This color combination is not only beautiful and elegant, but also in line with the enthusiasm, lively personality and original religious beliefs of the Yao people. Yao costumes are made with exquisite craftsmanship, including embroidery, weaving, sewing, etc. Among them, embroidery is one of the most representative techniques, including flat embroidery, pile embroidery, applique embroidery, cross-stitch and other techniques. Various patterns are embroidered on clothes, which are both beautiful and elegant, and full of national characteristics. In addition, the Yao people are also very particular about the weaving in their costumes. There are two types of weaving: single-color weaving and multi-color weaving, which make the clothes more layered and three-dimensional.

Paiyao in Liannan, Guangdong retains ancient costumes. Men, women and children all have long hair tied up on their heads. Men wear red or black headscarves; women's hijabs are either wrapped with colored wool, or with white pistils (called Baimutong), or with a They like mountain flowers and silver hairpins, and like to wear silver earrings and silver necklaces. For the sake of appearance, men and women also wear white or colorful chicken feathers on their heads to look handsome and pretty. Unmarried girls do not wear headscarves, and anyone who wears a headscarf is considered married. Both men and women in Paiyao wear collarless, buttonless, wide, black coarse cloth loquat-breasted tops with cloth belts around their waists. There are some differences in the attire of various Yao platoons, but unless someone points it out or has lived here for a long time, it is generally impossible to tell the difference. Here we only introduce typical outfits for adult men and women. The man's hair is tied into a cone shape, wrapped in red velvet, his head is wrapped in a red scarf, and a sword-style pheasant tail is inserted into the bun; he wears a black collarless and buttonless loquat-breasted jacket with an inch seam on the outer edge. There are wide white cloth edges on the left and right sides, and a T-shaped white cloth two inches wide and five inches long is inlaid behind the collar, as if dragged behind the head; a red or black

cloth belt is wrapped around the waist, and "bucket pants" as short as the knee are worn underneath. With a sharp-nosed hatchet, a pipe, a gunpowder horn, etc. tied around her waist. She carries a shotgun on her shoulder, which makes her look majestic. The woman is very well dressed, with her bun wrapped with colored wool and then wrapped with white wood. The colors are distinct, and she wears an embroidered headband., inserted with wooden combs, silver hairpins, white chicken feathers, mountain flowers, etc. Silver rings are hung in the ears, and collars are worn on the upper body, with white or embroidered lace on the waist. They wear belts, "bucket trousers" that are as short as the knees, white leg bindings, embroidered Yao bags on their shoulders, sickles on their waists, and parasols in their hands. The reason why they retain this unique style of clothing is said to be because they have lived for a long time. When working in the mountains, the headscarf can prevent miscanthus, the shorts can make it easier to climb mountains and ridges, and the foot binding can prevent thorns, locusts, poisonous snakes, and rolling stones when hoeing. Over time, through their continuous beautification, a unique Paiyao style has been formed. apparel.



Figure 44 Visit the Guangdong Yao Ethnic Museum - Yao Ethnic Clothing
Source: Researcher



Figure 45 Yao ethnic costumes, visiting the Cultural Center of Yao Qingyuan Autonomous Region, Liannan, Guangdong Province.

Source: Researcher



Figure 46 Yao costumes, visiting the intangible cultural heritage exhibition area of Qingyuan Cultural Center in Guangdong Province.

Source: Researcher



Figure 47 Official costumes of the Yao people at the Intangible Cultural Heritage Exhibition of Qingyuan Cultural Center.

Source: Researcher

Table 2 Yao costume table

Yao costume details) women's clothing(



Figure 1: Women's tops

Generally black, long-sleeved style, slanted cardigan, with exquisite Yao hand-embroidery as lace decoration.



Figure 2: Women's skirt

Generally, black is the main color, with different exquisite Yao hand-embroidery as decoration. The pleated style has a skirt length of approximately 45 cm.



Figure 3: Belt

Mainly hand-embroidered with various patterns as the belt, mainly red, with colored beads and silver ornaments as pendants.



Figure 4: Leg sleeves

The leg sleeves are placed on the calves of both legs, with black cloth as the base, hand-embroidery with various patterns as the pattern, and colorful beads and silver jewelry as pendants.



Figure 5: Headgear

There are four types of headwear in a set. 1 :A headband decorated with red flowers .2 Red flowers as decorative hair ties .3 . Pearl pendant in bun .4 .White feather hairpin.



Figure 6: Headgear

There are four types of headwear in a set. 1 :A headband decorated with red flowers .2 .Red flowers as decorative hair ties .3 . Pearl pendant in bun .4 .White feather hairpin.

Yao costume details) men's clothing(



Figure 1: Clothes

Mainly made of black background fabric, the long-sleeved cardigan is decorated with exquisite Yao handmade embroidery as lace decoration.



Figure 2: Bottoms) trousers(

Mainly made of black background fabric, trousers style, with exquisite Yao handmade embroidery as lace decoration.



Figure 3: Bottoms) skirt(

Mainly made of black background fabric, it is a pleated long skirt style with a length of about 65cm, and exquisite Yao hand-embroidery as lace decoration .It is usually worn outside trousers during grand events, festivals or performances.



Figure 4: Headgear

A round headband made of bright red silk. If there is a grand event, festival or performance, a white feather will be inserted.

-Yao embroidery

Liannan's Paiyao costumes have left too many strong ethnic imprints. Embroidery on Yao costumes. The craftsmanship is complex, the composition is ingenious, and the craftsmanship is exquisite. It requires stitches to be connected and rows to be connected. The color of the yarn must be reasonably matched and beautiful and fine. The embroidery on their clothing is backed by indigo homespun cloth, and the main tone of bright red or deep red is supplemented with yellow, white and green silk threads to form a five-color pattern. Their embroidery is very special and unique. When looking at the cross-stitch from the back and the front, the embroidery work is extremely profound. The embroidery patterns mainly include triangles, squares, circles, rhombuses, water patterns, wavy shapes, text shapes and I-shaped shapes. Through superposition, subtraction and other methods, many natural scenes and animal images are transformed, such as the sun, moon, mountains and rivers. There are flowing pattern, fish pattern, ox horn pattern, dragon horn pattern, horse head pattern, bird pattern, pine branch pattern and Panwang seal symbolizing the imperial power. These strange, clumsy and classic shapes and patterns record the history of the Yao people's survival and development,

belief and worship, culture and art, and have multi-disciplinary research value. Liannan Yao embroidery was included in the third batch of intangible cultural heritage list of Guangdong Province in 2009.



Figure 48 Yao Village residents are doing embroidery. Embroidery is already a part of their lives.

Source: Researcher



Figure 49 Clothing embroidery in the intangible cultural heritage exhibition area of Qingyuan Cultural Center in Guangdong Province.

Source: Researcher



Figure 50 Intangible cultural heritage exhibition area of Qingyuan Cultural Center of Guangdong Province, embroidery molds.

Source: Researcher



Figure 51 Yao embroidery in the intangible cultural heritage exhibition area of Qingyuan Cultural Center in Guangdong Province.

Source: Researcher

- Yao silver jewelry

The Liannan Yao silver jewelry making technique is a traditional technique spread in Liannan Yao Autonomous County, Qingyuan City, Guangdong Province. It is one of the fifth batch of Guangdong provincial intangible cultural heritage. Liannan Yao Autonomous County is the only Paiyao settlement in my country, and there are also Guoshan Yao living here. In traditional Yao festivals, weddings, funerals and other occasions, the Yao people will wear colorful and dazzling embroidered costumes and a dazzling array of Yao silver jewelry. There are many types of silver jewelry of the Yao people, including hairpins, hairpins, earrings, breastplates, necklaces, Paiyao bridal headwear (silver drums, silver chains, silver cones, silver medals, silver devils), and decorations worn by Yao men on their shoulders. (Silver drums, silver medals, silver bells), silver gongs, bracelets, rings, silver trees, Guoshan Yao silver buckles, Guoshan Yao gold bells, etc. The process of making silver jewelry of the Yao people includes eight parts: silvering, forging, cutting, rough processing, making lead supports, finishing, welding, and pickling. During the production process, the Yao people skillfully use unique techniques passed down from generation to generation to forge simple silver into various exquisite ornaments. Whether it is Paiyao or Guoshan Yao, silver jewelry is an indispensable part of their lives. They are not only decorations, but also an important carrier of Yao culture. By understanding and inheriting the Yao silver jewelry making skills, we can better protect and promote this unique cultural heritage.

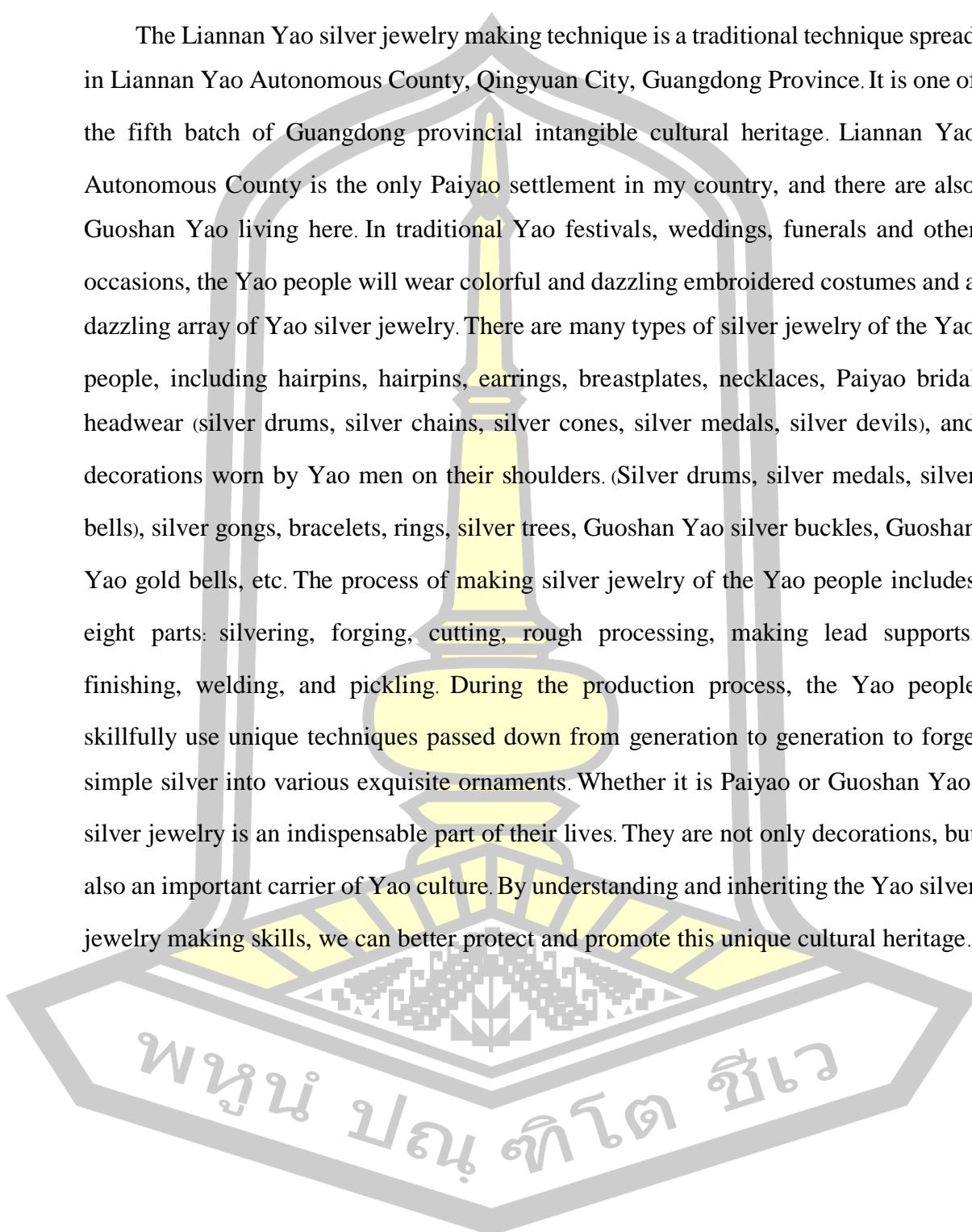




Figure 52 Silversmiths in Liannan Yao Autonomous Region are making silver jewelry.

Source: Researcher



Figure 53 Silver jewelry from the Yao ethnic group in Liannan Yao Autonomous Region

Source: Researcher



Figure 54 Intangible cultural heritage exhibition area of Qingyuan City Cultural Center in Guangdong Province, silver handicrafts of the Yao ethnic group.

Source: Researcher

2.1.5 Space use

The chief of the Yao tribe encourages a dance form that is rich in rhythm and vividness. Its performance methods are flexible and diverse, and the number of people is not limited. As long as two or more people can form a dance group. In this dance, participants need to keep their left shoulders facing each other, three to four steps apart, forming an intimate and harmonious dance posture. Each dance group can be the main body of the performance, and multiple groups can jointly form a wonderful dance performance. Under the command of the lead dancer's rhythmic drum beats, each dance group flexibly changes its movements, either crossing or inserting directly, or dancing in large or small circles. The formations are either horizontal or diagonal, and they are divided and combined at different times, full of changes. In addition, the Chang Gu

drum formations are varied and varied, and the common small square and large square formations dazzle the audience. On village tours and other occasions, long drum dance performances are often performed in a queue, presenting a uniform, spectacular and magnificent scene. The following is the formation inspired by the Yao tribe leader compiled by the researcher.

Table 3 Dance Elements

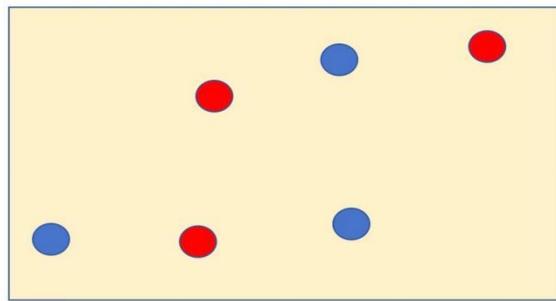
Dance elements			
台右后 Rear right of stage	台后 Behind the stage	台左后 Rear left of stage	Stage) classroom (area map The stage)classroom is divided into nine areas :front right of the stage, front of the stage, left of the stage, right of the stage, middle of the stage, left of the stage, rear right of the stage, rear of the stage, stage left rear.
台右侧 Right side of stage	台中 Middle of stage	台左侧 Left side of stage	
台右前 Stage right front	台前 Front of stage	台左前 Stage left front	





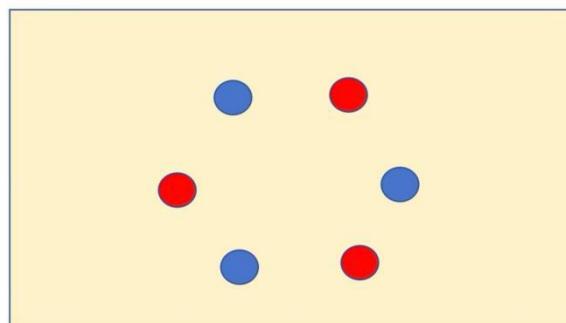
Formation space 1

The dancers are divided into two groups, separated by men and women) red is female dancers, blue is male dancers .The first group appears from the front right of the stage, and the second group appears from the rear left of the stage .The two groups of dancers appeared at the same time after the music started playing.



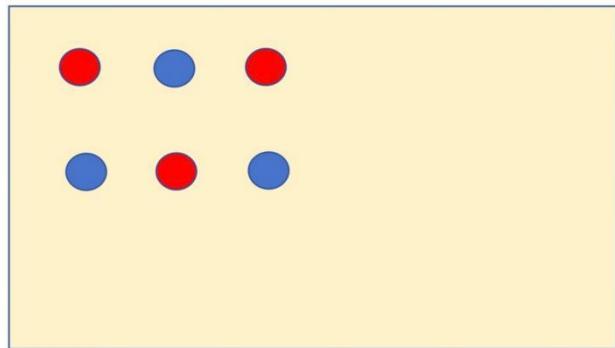
Formation space 2

Through the first formation change to form a circle, men and women are still separated.



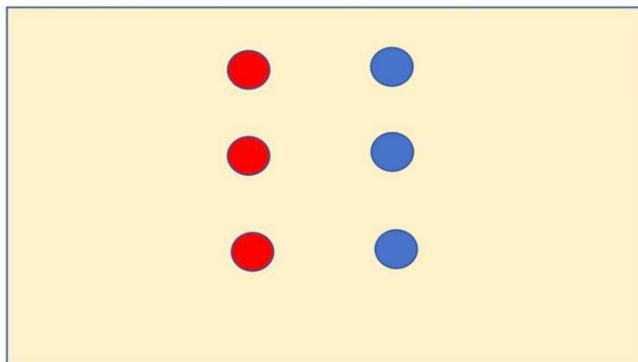


Formation Space 3
The third formation is at the rear right of the stage. The two horizontal formations are still separated by men and women.



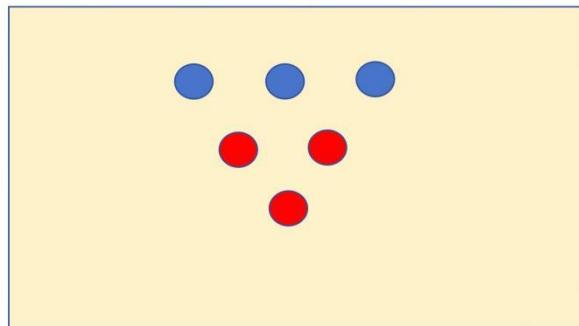


Formation space 4
The fourth formation is in the middle of the stage, with two vertical formations, with girls on the right and boys on the left.



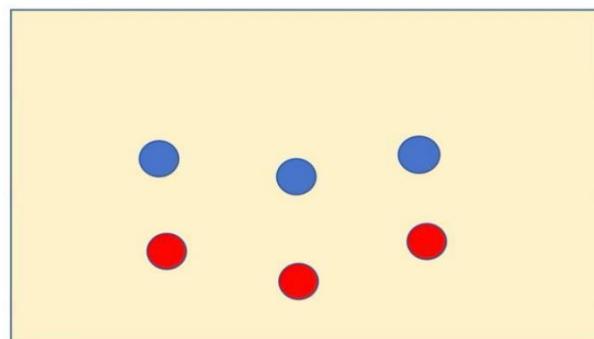


Formation Space 5
The fifth formation becomes a triangular formation in the middle of the stage, with girls in the first and second rows and boys in the third row.

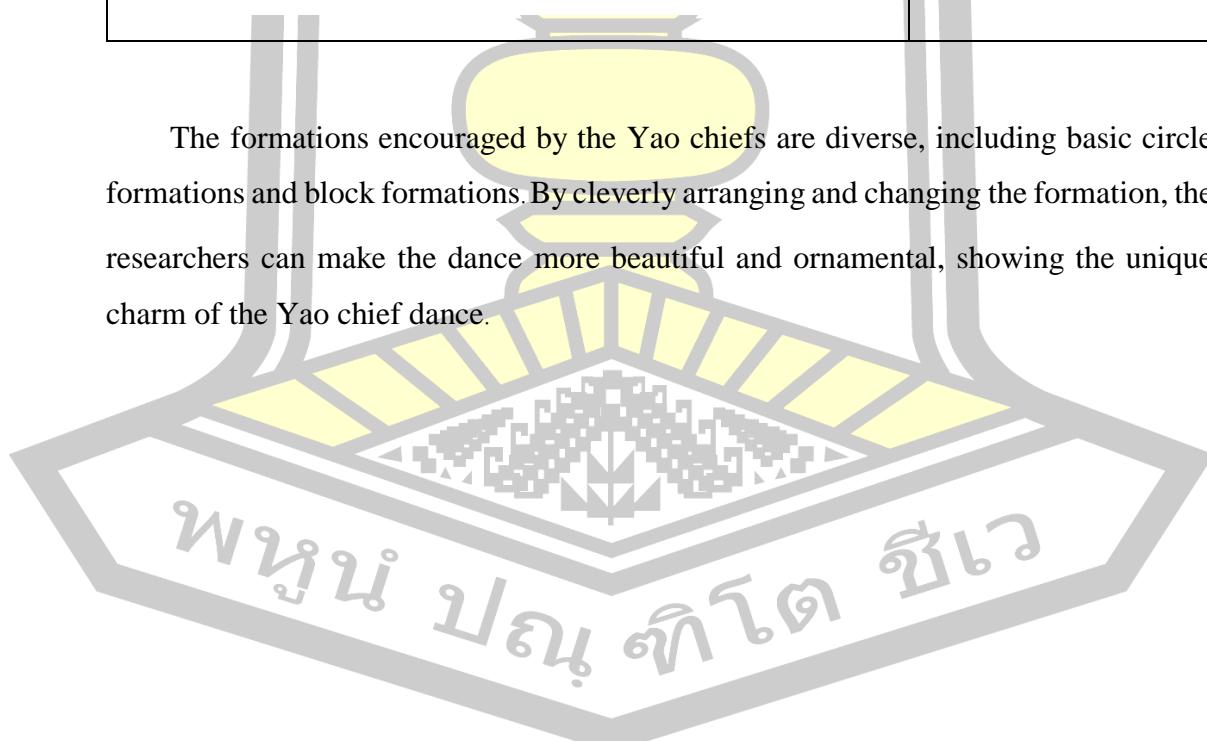




Formation space 6
 The sixth formation is the end of the dance. There are two semi-arc formations in front of the stage. The first row is for girls and the second row is for boys.



The formations encouraged by the Yao chiefs are diverse, including basic circle formations and block formations. By cleverly arranging and changing the formation, the researchers can make the dance more beautiful and ornamental, showing the unique charm of the Yao chief dance.



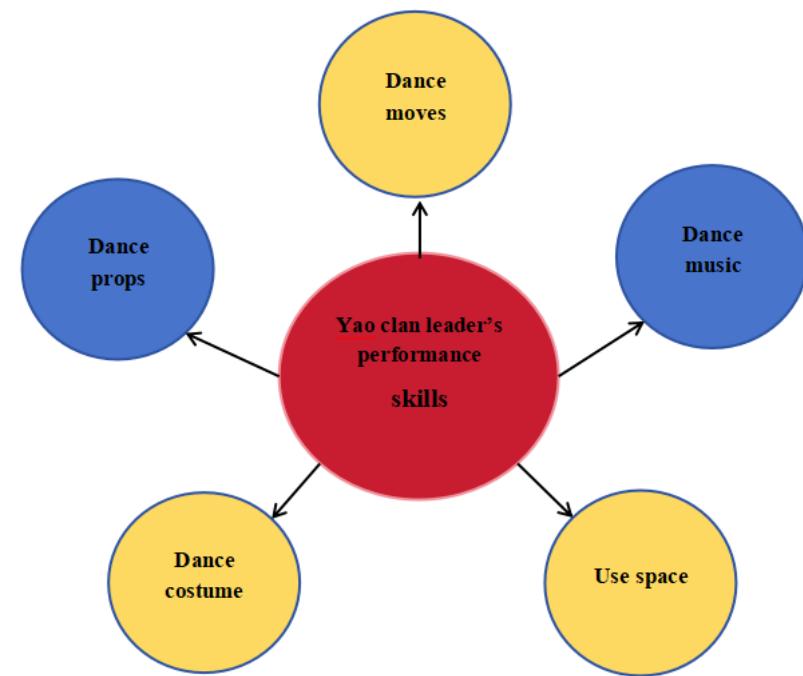


Figure 55 Mind map showing Yao Changgu performance techniques.

Source: Researcher

2.1 Promote the value of Yao people's long drums

The long drum dance of the Yao ethnic group, as a folk dance with a long history and distinctive ethnic characteristics, occupies a pivotal position in our country's national culture. Its unique performance form, rich artistic connotation and distinctive national style make long drum dance a treasure of Yao culture. The researcher of this article will explore the value of Yao long drum dance from the following aspects. This article will discuss the value of the Yao long drum from the aspects of historical value, cultural value, artistic value, social value and educational value, and put forward suggestions for inheritance and protection.

2.2.1 Historical value

The long drum is respected as a traditional representative of the ancestors of the Yao people and has rich and profound historical information. It is like a vivid historical picture, showing the social features, religious beliefs, customs and habits of the Yao people in different periods. Therefore, long drum dance is not only a form of artistic expression, but also a historical witness with extremely high historical value. The origin of the Yao people can be traced back to ancient times. At that time, the ancestors of the Yao people would express their love for life and reverence for nature through dance after their labor. Over time, the dance evolved to incorporate more cultural elements. In the long history, Changgu has witnessed the growth and development of the Yao people and has become an important carrier of the Yao culture. The value of motivation is that by analyzing our evolutionary process, we can understand the changes in production and life, religious beliefs, customs and people's living habits in different historical periods. On the one hand, lasting encouragement is a living dictionary of Yao people's history and culture. By promoting long-term research, our country's excellent national culture can be better discovered and passed on.

2.2.2 Cultural values

From the perspective of national characteristics, the Yao long drum dance has strong national characteristics, reflecting the unique beauty concept and emotional expression of the Yao people. The dance movements are rich and diverse, showing the characteristics of rough and thick and soft and gentle. Props to the most enduring encouragement -Changgu, which is a symbol of Yao culture, represents the beliefs and livelihoods of the people of the Yao people. Long-lasting encouragement not only But it is only a form of artistic expression. But it also contains a microcosm of Yao history and culture, it contains the wisdom and spiritual pursuits of the Yao people. On the other hand, the long encouragement is closely related to the folk traditions of the Yao nationality. On the occasions of celebrations, festivals, marriages and funerals, the long drum dance is an indispensable and important part. With its unique expression, it explains the traditional customs and moral concepts of the people of the Yao people

and strengthens national unity and national identity. Long drum dance has become an important carrier of Yao cultural heritage, promoting the country's distinctive traditions and promoting national cultural exchanges.

2.2.3 Artistic value

From the point of view of dance aesthetics, the Yao long drum dance has high artistic value. The movements of this dance are beautiful and smooth, and the strength and softness are not only beautiful. But it shows the unique life wisdom of the Yao people. But it also reflects their artistic creativity. The unity of enduring encouragement in form and connotation gives it a symmetrical and harmonious beauty and at the same time a wide range of artistic expression. First of all, from the point of view of beauty in the dance form, the long drum takes full advantage of the body language, combining the Yao people's production and lifestyle scenes into the dance, creating a unique dance language. This form of beauty is not only But it is reflected in the dance design. but also in the form of dance venues and matching of dance clothes. Secondly, from the perspective of connotation and beauty, long-lasting encouragement has national historical and cultural connotations. Every performance that long encourages is a review and legacy of national history. Encourage the evolution of movement, dance and music rhythm for a long time, conveying the Yao people's love of life, awe of nature and respect for national culture.

2.2.4 Social values

The long drum dance, which is a unique carrier of the Yao culture, is of great importance to inherit and promote the national culture of my country. First of all, the long encouragement contains rich historical and cultural information. Through the spread of the dance, more people can deeply understand the historical and cultural heritage of the Yao people, thereby increasing their sense of identity. national In modern society, this sense of identity is extremely important, it is an essential part of national

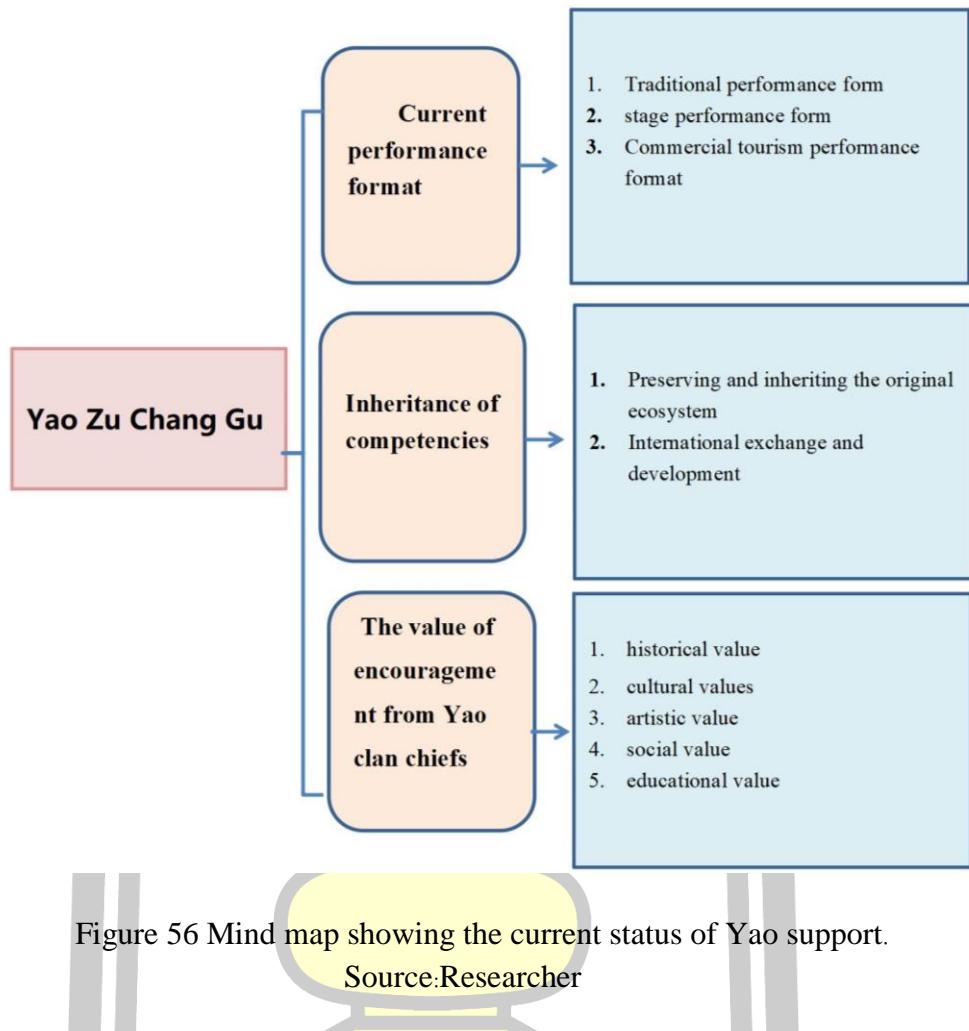
cohesion. Secondly, the long drum dance has strong entertainment and ornamental qualities. In the dance steps, the audience not only But admire the beautiful dance moves. but also feel the unique cultural charm of the Yao people. This will help bring closer between people and increase national unity. In our country, national unity is the cornerstone of social stability and the foundation for achieving national prosperity and prosperity. In addition, long-lasting encouragement also plays a role in promoting social harmony. In heritage and learning dance, participants communicate and progress together, which helps to cultivate a good social atmosphere and promotes harmony between people to get along with people. This is extremely important for building a harmonious socialist society.

2.2.5 Educational value

Long promotes this traditional performance form with its profound historical heritage and unique artistic charm, occupying an important position in my country's national culture. It is both a national cultural treasure and an important part of the intangible cultural heritage. The rich historical information and cultural connotations that are encouraged to carry are valuable for cultivating a new generation of national emotions and artistic literacy. First of all, long-lasting encouragement is an art form that has emotional expression and aesthetic value. It shows the unique national art style and concept of beauty through movement, dance and rhythmic music. In the process of learning and encouraging teenagers not only But you can feel the charm of art. but also deeply understand and experience the essence of national culture, which enhances the sense of national identity and pride. Secondly, long learning and encouraging heritage help to cultivate young people's creative abilities and aesthetic knowledge. The encouragement of rich dance movements and melodies provides a wide creative space for young people. In the process of encouraging learning, they can give full play to their imagination and creativity, combine traditional dance elements with modern aesthetics, and create individual and characteristic performance works. more specific Moreover, the value of promoting educational values is reflected in it, which can increase self-

confidence and self-cohesion. In the process of inheriting and carrying forward, teenagers can understand the national culture more deeply and realize the unique charm of the nation's excellent traditional arts. This identity strengthens the nation's self-confidence and encourages young people to participate in the prosperity and cultural development of the nation. To give full play to the highly promoted educational values, we need to integrate it into the school education system and systematically create a long drum dance curriculum. The education department should increase investment in promoting education, training professional teachers, and writing comprehensive teaching textbooks to ensure the quality of educational support. Meanwhile, schools should actively pursue inspirational extracurricular activities, encourage students to participate in performance and practice, and improve their artistic literacy. In short, long drum dance is a traditional art form with rich cultural connotation and unique artistic charm, is of great importance in cultivating a generation of national temperament and artistic literacy. next We will give a long-term boost to the school education system and look forward to young people learning and inheriting ethnic emotions and artistic literacy, and participating in the development of prosperous.

In summary, the researcher believes that the Yao long drum dance has various historical values, cultural values, artistic values, social values and educational values. In order to protect and inherit this national treasure, we should increase research, dissemination and innovation of inspiring long-lasting management, and cultivate talents that encourage for a long time, and give encouragement to the new era to show new vitality. At the same time, governments at all levels and all sectors of society should pay attention to and support long-term heritage protection and work, and jointly contribute to the promotion of my country's national culture.



Chapter 5

Summary discussion of results and recommendations

The researchers aim to study the origin of Lingnan folk dance and the components of the Yao chief drum, and study the performance methods of Lingnan folk dance. Research elements include: Yao long drum props, movements, costumes, music, formation and other elements. In the academic research, the researcher studied the Yao chief dance of Lingnan folk dance and studied the dance in the Lingnan context through the investigation of the knowledge, performers and practitioners of the Yao chief dance. According to the purpose of this study, the results, discussion and suggestions of the research results are as follows:

1. Study the origin of the folk dance of the Yao people in Lingnan.
2. Learn the performance skills of Lingnan folk dance.

1. Summary

Research on Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China.

1.1 Origin of Lingnan Folk Dance

Lingnan refers to the area south of Wuling, mainly referring to Guangdong, Guangxi and other places. In the history and culture of our country, the Lingnan region has a profound historical heritage and rich cultural traditions. The Xijiang River is the largest river in the Lingnan region, and its main stream and tributaries run through most of Guangxi and western Guangdong. The Xijiang River Basin is an important part of Lingnan and one of the important transportation hubs in southern my country. Through waterways and land routes, the Xijiang River Basin connects Lingnan with inland and coastal areas, promoting the economic and cultural development of the Lingnan region.

The Xijiang River Basin is also one of the birthplaces of Lingnan culture and has had a profound impact on the history, culture and social development of the Lingnan region. Lingnan culture is the culture of Lingnan region in China, covering academic, literature, painting, calligraphy, music, opera, dance culture and many other contents. The compatibility of Lingnan culture will inevitably lead to the diversity of Lingnan culture. The diversity of Lingnan culture refers to the coexistence of multiple natures, types, and levels of culture, which makes Lingnan culture colorful, lively, and dynamic (Regional Culture, 1998).

Lingnan folk dance originated in the Lingnan area in ancient times, and its specific time can be traced back to the Neolithic Age. During this period, the ancestors in the Lingnan area already had dance activities. With the passage of time, Lingnan dance has experienced a period of independent development, a period of integration of Chinese and Vietnamese dance cultures, and a period of inheritance and development. In this process, Central Plains culture, witchcraft and Nuo dance had an impact on Lingnan dance. Lingnan dance has a long history. Since the Qin Dynasty, with the introduction of Central Plains culture and Nuo dance, to the popularity of witchcraft dance in the Qin and Han Dynasties, Lingnan dance has reached a high artistic level. In the subsequent development process, Lingnan dance has always carried the original totem worship of the ancestors and became a cultural form of religious belief, including religious dance and folk dance. This dance is closely related to people's lives and has been continued and developed during festivals or major ceremonial occasions. At the same time, the multi-ethnic gathering in the Lingnan area has also formed a diversified Lingnan dance. People of different ethnic groups have different understandings and expressions of the definition and form of dance, which also adds different colors to Lingnan dance.

There are many ethnic groups living in the Lingnan area, such as the Hui, Zhuang, Yao, Han, etc. People of different ethnic groups have different definitions of dance, and the forms of dance are also very different. For example, the Hui people are famous for

their sword dance, the Zhuang people have unique pole dances, the Yao people have a distinctive long drum dance, and the Han people have a unique lion dance. It can not only reflect national culture, but also highlight the lifestyle of local ethnic groups.

1.2 About the components of the Yao clan chief's drum performance

The long drum dance of the Yao people in Lingnan is a kind of folk dance in the areas where the Yao people live together. In Yao language, it is called "Nai Wangdu", also known as "beating horizontal drums" and "tiaohuagu". The belief in worshiping ancestors is often performed in the traditional festivals of the Yao people and on days when celebrating harvests, housewarming or weddings, to show respect to King Pan and their ancestors and to pray for good luck and good fortune. The Guangdong Provincial Cultural Center (2018) explained in the data that the Yao chief drum dance originated from the sacrificial rituals in the Yao folk belief activities. During the sacrificial activities, the Yao people will sing, dance, and play long drums to express their respect and prayers to the gods. Yao chief drumming has gradually developed into an independent performing art form, showing the charm and profound connotation of Yao culture to the audience through performances.

1.2.1 Props encouraged by the Yao clan leader

The unique charm of the Yao long drum, a national musical instrument, stems from its profound historical and cultural heritage. The Yao long drum is not only a daily entertainment tool for the Yao people, but also an important carrier for them to express their emotions and inherit their culture.

The Yao people are very particular about the selection of materials for their long drums. They must use sandwood with hard texture and clear texture. After careful carving, the long drum has a unique trumpet shape, with thick mouths at both ends and a slender waist in the middle. It not only has a unique appearance, but also has excellent acoustic effects. The total length is 80 to 110 centimeters, the waist diameter is 4 to 5 centimeters, and the face diameter is about 12 centimeters. The right proportions make

the long drum more convenient to play. The choice of drum skin is also very particular. Traditionally, 1 to 3-month-old cowhide is the main choice. Sheepskin or dog skin are also good choices. The drum head is fixed on both ends of the drum with drum nails to ensure stability during playing. In order to make the long drum more beautiful and durable, the maker will also apply a layer of paint on the surface of the long drum and decorate it with exquisite painted patterns, such as cloud heads, sun and moon, dragons and phoenixes, flowers, plants or birds and animals, etc. These patterns all contain the Yao people's awe and love for nature.

The production skills of the Yao long drum are very exquisite. From mold making, hollowing, trimming to painting, every step requires the maker to have superb skills and rich experience. It is precisely because of the inheritance and development of these skills that the Yao long drum has been able to continuously glow with new vitality and vitality in the long history.

The Yao long drum plays a vital role in dance. The Yao people use long drums to express their inner joy and blessings when celebrating harvests, worshiping ancestors, or holding weddings. As the dancers dance gracefully, the Yao people's long drums emit deep and rhythmic drum sounds, adding more dynamics and charm to the dance. In addition to its application in dance, the Yao long drum also carries the mission of inheriting the Yao culture. By playing long drums, the Yao people pass on their culture, history and values from generation to generation. Today, the Yao long drum has become an important symbol of Yao culture. Its profound cultural heritage and unique artistic charm have attracted the attention and love of countless people.

1.2.2 Operation

The characteristics of the big long drum movements of the Yao tribe chiefs are mainly rough, brave, unrestrained, strong, vigorous, sturdy, free and easy, etc. In terms of movement, it is reflected in the dance movements and rhythm. The dance is vigorous and simple in style. The dancers use diverse movements and rhythm changes to show

the work, life and emotional world of the Yao people.

First of all, in terms of dance movements, the movement design of the Yao clan chief drum is unique, large in amplitude and diverse. These actions not only show the bravery and strength of the Yao people, but also convey their attitude of loving life. In the dance, the dancers vividly reproduce the production and life scenes of the Yao people through a series of squatting, jumping, turning and other movements. The strong rhythm of these movements makes the dance as a whole show a vigorous and upward vitality. Secondly, in terms of dance rhythm, the rhythm of the Yao clan leader's drum dance is distinctive and passionate. In this kind of dance, percussion instruments such as gongs and drums coordinate perfectly with the dance movements, making the dance full of passion. At the same time, elements such as lyrics and accompaniment in the dance further enrich the rhythm of the dance and make it more expressive. The emergence of these elements allows the Yao clan chief drums to not only display national characteristics, but also highlight the charm of China's multiculturalism.

During the performance of the Yao chief's drum dance, the dancers will use different techniques and movements to express the enthusiastic, unrestrained, strong and brave character of the Yao people. For example, dancers will use more difficult movements such as "cockfighting", "archery", and "tiger leaping over the dragon's gate". At the same time, they will also change the timbre and rhythm of the long drum by adjusting the relaxation of the drum surface to express different emotions and content. In terms of performance form, Da Changgu dance can be a single dance, a duo dance or a group dance, and the steps and movements of the dance are also very rich, including jumping, leaping, squatting, flipping or rotating, flipping, jumping, leaping, etc. dynamic. In general, the long drum dance of the Yao people is a dance full of passion and vitality. Through rich movements and rhythm changes, it shows the unique culture and personality characteristics of the Yao people. In addition to the movement characteristics mentioned above, the Yao long drum dance also has the following aspects:

a. Strong sense of rhythm: The Yao long drum dance has a very strong sense of rhythm. The dancers will change their movements and steps according to the rhythm of the drum, making the whole dance full of movement and vitality.

b. Imitative movements: Many Yao people's long drum dance movements imitate animals or scenes in life, such as "snake walking", "bird flying", etc. These movements are not only vivid, but also express the Yao people's reverence and respect for nature. love.

c. Emotional expression: The long drum dance of the Yao people is not only a physical movement, but also an expression of emotion. The dancers convey joy, anger, sorrow and joy through movements and expressions, allowing the audience to feel the sincere emotions of the Yao people.

d. Unique costumes and props: The costumes and props of the Yao long drum dance are also one of its characteristics. Dancers usually wear ethnic costumes with bright colors and unique patterns, and use unique props such as long drums and bronze drums to assist the performance, making the entire dance more visually impactful and artistically appealing.

The rhythmic characteristics of the Yao chief's drum dance are reflected in the close combination of movement and rhythm. Through the dancers' rich and diverse dance movements and strong sense of rhythm, the Yao clan leaders vividly display national emotions, life scenes and labor practices. This unique rhythmic beauty makes the Yao chief drum dance unique among many dance types and has become a shining pearl among the national cultural treasures of our country.

1.2.3 Music

The drumming music of the Yao tribe is mostly presented in the form of a combination of songs and dances. It has beautiful melody, bright rhythm and unique national characteristics. In Yao clan drumming, music and dance complement each

other. Music provides emotional and rhythmic support for dance, while dance is the specific expression of music. The melody of the Yao chief's drumming music usually adopts the pentatonic mode, with the five tones of Zheng, Gong, Shang, Jiao and Yu as the main ones, with Zheng and Gong tones being used more frequently. This modal structure makes the melody of Yao chief drum music beautiful and full of folk song flavor.

In the long drum dance, the commonly used music "Yao Dance Music" is very distinctive and has long played an important role in the daily life of the Yao people. Especially the long drum dance, a dance with profound ethnic heritage, cannot be separated from the company of Yao dance music. As a treasure of Yao culture, Changdeng Dance perfectly combines music and dance with a unique artistic expression, showing the enthusiasm and singing and dancing talents of the Yao people. The creation of "Yao Dance Music" originated from the joint efforts of famous Chinese composers Liu Tieshan and Mao Yuan in the 1950s. Based on the folk dance "Long Drum Song and Dance", they skillfully used orchestral techniques to vividly depict the festive scenes of Yao people singing and dancing. In this piece of music, we can feel the joy and joy in the lives of the Yao people and experience their unique national customs.

The music "Yao Dance" plays an important supporting role in the long drum dance. This piece of music has a beautiful melody and is full of festive atmosphere. It is perfectly combined with the passionate dance of Changdeng drum. The Yao clan drumming music is the most representative form. It combines song and dance to create a unique art form. The music has beautiful melody, lively rhythm and unique national characteristics. Dance is the specific expression of music. They complement each other and jointly show the unique artistic style of the Yao people.

1.2.4 Clothing

Yao dance costumes, with their unique national style and rich cultural

connotations, have become an important part of Yao culture. Every piece of Yao dance costume carries the traditional customs and aesthetic taste of the Yao people, and is the carrier of Yao cultural heritage.

The dance costumes of the Yao people are exquisitely designed and strive to integrate with the dance theme. For example, in the performance of the Yao people's long drum dance, the dance costumes are mainly loose styles and dark colors, which cleverly combines the solemnity of the long drum dance with the simple temperament of the Yao people. The trousers are mostly blue or black, symbolizing the vastness of the earth and the depth of the ocean, while the patterns and patterns of the clothing vividly demonstrate the Yao people's deep emotions towards nature and life. In terms of material selection, the Yao people's dance costumes prefer to use natural materials such as homespun cloth and linen, which are the specialty of the Yao people. These materials are not only soft in texture and adaptable to the free stretch of dance movements, but also carry the unique national cultural tradition of the Yao people.

It is worth mentioning that Yao embroidery plays an important role in dance costumes. Yao embroidery is the traditional embroidery craft of the Yao people. The embroidery techniques are unique, including reverse embroidery, pile embroidery, patchwork embroidery and other methods, which make the embroidery clearly layered and full of three-dimensionality. The patterns of Yao embroidery are mostly inspired by the traditional culture of the Yao people, such as dragons, phoenixes, birds, beasts, grass, wood and other natural elements, as well as the typical patterns and totems of the Yao people's traditional costumes. These patterns not only reflect the Yao people's love for nature and life, but also symbolize their pursuit of a better life. In addition to style, color and embroidery, the decoration of Yao dance costumes is also a major feature. Cuffs, collars, hems and other parts are often inlaid with silver ornaments, beads, or embroidered with various symbolic patterns. These decorations not only add to the beauty of the clothing, but also convey the beliefs and ideas of the Yao people.

In Yao dance performances, the decorative role of clothing cannot be ignored. The

actors wore gorgeous costumes, and as the dance movements unfolded, various decorations flashed in the sun, adding color to the performance. The dancers incorporate national pride and emotion into their dances, making their costumes a carrier of the charm of Yao culture. It is these exquisite decorations that make the Yao dance costumes unique on the stage and become an unforgettable visual feast for the audience.

1.2.5 Area of use

The Yao clan chief drums have strong national customs and rich artistic expression. The formations encouraged by the Yao chiefs are diverse, including cross, square, circle and queue formations. In these formations, the dancers showed a high degree of synergy and tacit understanding, presenting a neat and harmonious dance beauty. In group dance performances, the Yao chief drum usually has a dancer with high moral character and outstanding dancing skills as the lead dancer. The lead dancer leads by example and plays the role of leading and demonstrating. The other dancers work in pairs and cooperate with each other, with a distance of about two or three meters. The dancers' left shoulders are facing each other, and they can cleverly intersperse and change positions and spin into large and small circles according to the changes in dance movements. In addition, they can flexibly adjust their formations to form various formations such as horizontal rows, diagonal rows, large and small squares, etc.

The performance process of the Yao Clan Drum Dance is full of changes. The dancers demonstrate the unique charm of the Chang Drum Dance through rich movements and formation changes. During the performance, the dancers always maintained harmonious and coordinated movements, showing a high degree of collectivism. At the same time, they also give full play to their personal creativity and imagination, so that the dance presents distinctive personality characteristics.

1.3 The current performance mode of Yao ethnic drum.

Inspired by the chief of the Yao tribe, this folk dance with profound historical heritage and unique artistic charm has gradually enriched and diversified its

performance forms. According to the different performance scenes and purposes, the performance forms of Yao chief drum dance can be mainly divided into the following three types: traditional performance form, stage performance form and commercial tourism performance form.

1.3.1 Traditional performance forms

The traditional performance form of the Yao chief drum dance is its most original way of presentation, carrying the cultural genes passed down from generation to generation by the Yao people. In this form of performance, dancers dressed in national costumes hold long drums in their hands and dance to the exciting rhythm of music. The dance movements are rich and diverse, including light and agile steps and passionate jumps, showing the hardworking, brave, enthusiastic and unrestrained character of the Yao people. Traditional performance forms are usually performed on festival celebrations, sacrificial activities and other occasions, and have a strong national atmosphere and regional characteristics.

1.3.2 Stage performance format

With the prosperity and development of cultural undertakings, Yao clan drumming gradually stepped onto the stage and became a performing art that is loved by the audience. The stage performance form of Yao Clan Dance has been innovated and improved on the basis of retaining traditional dance elements. Choreographers have incorporated modern dance elements into it, making the dance movements richer and more beautiful. At the same time, the stage performance also focuses on the use of visual elements such as stage beauty, lighting, and costumes, presenting a visual and auditory feast to the audience. The stage performance form of Yao Cangdeng Dance has been well received on major stages and art festivals at home and abroad, and has played a positive role in spreading Yao culture.

1.3.3 Commercial tourism performance formats

In recent years, China's tourism industry has developed vigorously, and

commercial tourism performances inspired by Yao tribe leaders have also emerged. This form of performance is based on regional characteristics and cultural heritage, and combines the Yao chief drum dance with the tourism industry to present unique and charming folk culture to tourists. The Yao Clan Drum Dance, which is a commercial tourism performance, is either performed on a stage in a scenic spot or interactively dances with tourists in a special B&B. This form of performance not only brings a pleasant viewing experience to tourists, but also enhances the cultural connotation of tourist destinations and drives local economic development.

Yao chief dance performance forms have continued to develop and expand across China. They not only retain the essence of traditional national culture, but also continue to innovate and improve, bringing a rich and colorful dance art experience to the audience.

1.4 Yao clan chief's inspirational performance inheritance

The Yao chief's drum carries unique artistic value and is rich in cultural heritage. As an important part of Chinese national culture, its protection and inheritance have attracted much attention. In order to inherit this intangible cultural heritage, various localities have implemented diversified measures, such as setting up training courses, holding competitions, and establishing inheritor systems. In addition, some educational institutions have also incorporated the Yao chief's encouragement into the curriculum system to cultivate students' cultural self-esteem and artistic appreciation.

On the basis of respecting tradition, some customs and rituals can be moderately innovated and adapted to make them in line with modern aesthetics and values. At the same time, with the help of the tourism industry, the Yao clan drum dance will be promoted as a cultural carrier to increase its popularity and influence. Yao Clan Chief Encouragement has wide influence in China, and its international attention is gradually increasing. In recent years, the dance has been invited to participate in international cultural exchange activities many times, such as the "China Art Festival", "World Ethnic Culture Conference", etc., showing the rich diversity and unique charm of Chinese

national culture to the world, and promoting the international community's understanding of our country. Cognition and identity of national culture.

To sum up, the inheritance of the Yao chief drum requires the joint efforts of all parties, including education, cultural activities, innovation, tourism and other fields. Only with the cooperation of the whole society can this dance with unique charm and cultural connotation be inherited and developed.

1.5 The value of encouragement from Yao clan chiefs

As a representative of Lingnan folk dance, the Yao chief dance carries rich historical and cultural connotations. This article aims to conduct a comprehensive and in-depth study on the Yao clan chief encouragement from the macro to the micro level. By analyzing this traditional dance with profound historical and cultural heritage, we can see that the Yao people's drum dance is not only an important part of the Yao people's culture, but also a vivid reflection of the Yao people's historical trajectory. It reflects the production and lifestyle, religious beliefs, cultural traditions and other aspects of the Yao people's information, and reveals to us the rich connotation of the Yao people's society.

The research inspired by the Yao chief not only helps us dig deeper and understand the history and culture of the Yao people, but also has far-reaching significance for the protection and inheritance of the Yao culture. As a dance form with unique artistic charm, the performance form and dance movements of Yao chief drum are resolute and powerful, with a distinctive rhythm. These actions not only demonstrate the bravery and strength of the Yao people, but also demonstrate the unique artistic style of the Yao culture.

In addition, as the traditional dance of the Yao people, the Yao chief dance is not only a form of artistic expression, but also a manifestation of national identity and national spirit. Through dancing and dancing, the Yao people can strengthen their connections and exchanges with each other, and enhance national cohesion and

centripetal force. This also makes the Yao chief drumbeat an important cultural symbol that unites the Yao people.

2. Discuss the results

Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. The researchers found important points under this goal, and the main research is discussed below :

Ethnic folk dance is not only an indispensable part of people's lives, but it is also an important way for them to express emotions, convey information and entertain.

It is impossible to inherit Lingnan folk dance and only study the basic dynamic language and rhythmic structure of movements, but it must be based on the cultural heritage of Lingnan characteristics as the basic support. The form and style of Lingnan folk dance are closely related to the cultural phenomena related to dance.

From an intellectual point of view, the Lingnan Yao chief's drum dance originated from the differences in geographical environment and the diversity of national cultures, forming a unique style and unique aesthetic characteristics. These unique dance forms originate from the traditions of various ethnic groups in China. Cultural treasures, each with its own characteristics, complement each other and enrich the Chinese dance culture. National folk dances embody the wisdom of all ethnic groups and show their yearning for a better life and unique spiritual outlook.

2.1 Geographical environment

From the perspective of geographical environment, the Lingnan region has diverse

terrain, including high mountains and fertile fields. This diversity of geographical environment provides rich materials for the creations of the Yao clan leaders. The dance movements of the long drum not only express the perseverance and strength of the steep mountains, but also the smooth and graceful expression of the vastness of the fertile fields. The uniqueness of this geographical environment is fully reflected in Changdeng.

2.2 National culture

From the perspective of national culture, Yao chief drumming integrates diverse cultural connotations. The Yao people are a nation with a long history and unique culture in my country. Their folklore, myths, traditional customs, etc. are all vividly displayed in Changdeng drums. This high degree of integration of national cultures gives Changgu drums rich spiritual connotations and unique artistic charm.

2.3 Dance style

From the perspective of dance style, Yao clan drum dance is unique. It has both the magnanimity of the northern people and the elegance and grace of the southern people. This unique style is reflected not only in the design of dance movements, but also in the choice of music. The long drum music includes both high-pitched and exciting melodies, as well as melodious and melodious tunes, which add color to the dance.

2.4 Aesthetic perspective

From the perspective of aesthetic characteristics, Yao clan drumming is undoubtedly an art form with high aesthetic value. It integrates geographical environment, national culture, dance style and other elements to form a unique aesthetic quality. This aesthetic quality is reflected not only in the formal beauty of dance, but also in the connotative beauty of dance. With its unique artistic charm, Changgu has brought people the enjoyment of beauty and spiritual enlightenment.

Through studying the Lingnan Yao tribe leader, the researcher believes that

Lingnan folk dance, as an art form with body symbol language as the main expression, is rooted in the profound and rich Lingnan folk life and vividly demonstrates the spiritual culture and psychological characteristics of each ethnic group. Among them, the extensive use of props is a distinctive feature of Lingnan folk dance, such as the Yao ethnic group's long drum dance, Chaoshan's Yingge dance, Lufeng's Qian drum dance, etc. These props enrich the dance expression and give it regional characteristics. Therefore, in the process of studying Lingnan folk dance, the discussion of props cannot be ignored. In order to deeply understand Lingnan folk dance, it is necessary to follow the universal laws of development of things, explore and summarize the innovation paths of different folk dances from commonality to individuality. In this process, the guidance of semiotic theory is crucial. Studying the symbolic meaning of props in Lingnan folk dance will help reveal the essence of dance, thereby better inheriting and developing it. This is both a historical inheritance requirement and an innovation requirement of the times. In the process of continuous advancement, accumulation, inheritance and beautification, Lingnan dance has gradually become an important part of Lingnan folk culture. In view of people's increasing emphasis on folk culture and intangible cultural heritage, the use of scientific theories to guide the study of Lingnan folk dance has important research value and development space.

We should also strengthen international academic exchanges and cooperation. Learn from advanced concepts and international research methods on folk dance culture, and promote the development of Lingnan folk dance culture at the international level. Through international exchange and cooperation, we help more people understand and appreciate the unique charm of Lingnan Folk Dance, and increasing the popularity and influence of Lingnan folk dance internationally.

Inheriting and developing folk dance culture is a long and arduous task. We need to continue promoting the progress and development of folk dance culture with an open mind, creativity and scientific method. Only in this way can we make this unique cultural heritage shine even brighter in the new era. In the process of inheriting and developing

the Lingnan folk dance culture. The masterful blending of modern dance elements to make them stand out has become the key point before us. Traditional performing arts We must continue to inject new energy with innovation so that it continues to shine brightly in the context of the new era. Folk dance is not only an indispensable part of people's lives. But it is also an important way for them to express their emotions, transmit information and be entertained. Chinese folk dance refers to a traditional dance form spread throughout the vast territory of China. It has a distinctive national character and local characteristics. These dances were created collectively by working people and passed down among the people. These dances reflect not only the economic and cultural background of a certain historical period. But it also continually incorporates new elements with the development of social life.

3. Suggestions

Yao Zu Chang gu: Ling Nan Folk Dance Performance strategies within the Xijiang River Basin culture, Guangxi Province, China. Includes the process of collecting and analyzing data. And the analysis results are obtained according to the following formula. The applied research objectives are proposed and proposed in Chapter 4. Therefore, the researcher's suggestions for further discussion are as follows.

3.1 Suggestions for action

As an important part of the folk culture of the Yao people in Lingnan, the Yao chief drum dance has unique artistic charm and cultural value. In order to better inherit and promote Yao Clan Chief Inspiration, the following are some implementation suggestions:

3.1.1 Establish an inheritance mechanism: Strengthen the protection and training of inheritors of the Yao clan chief's inspiration by formulating relevant policies and

measures. A mechanism for identifying inheritors can be established to provide certain economic subsidies and social status to inheritors to stimulate their enthusiasm and enthusiasm for inheritance. At the same time, we attach great importance to the cultivation of the younger generation, popularize the knowledge and skills inspired by the Yao clan chiefs through school education, social training and other methods, and cultivate more inheritors and enthusiasts.

3.1.2 Innovative forms of expression: On the basis of maintaining the core elements of the Yao clan chief's inspiration, and combining the development of the times and aesthetic needs, innovate the performance form and content. You can try to integrate it with other art forms, such as music, dance, drama, etc., to create more diverse and creative works. At the same time, modern scientific and technological means, such as multimedia, virtual reality, etc., can be used to enrich the audience's audio-visual experience and improve the viewing and appeal of Yao Clan Chief Inspiration.

3.1.3 Promotion activities: through various channels and platforms, actively carry out publicity and promotion activities inspired by the Yao clan chiefs. Various performances, exhibitions, cultural exchanges and other activities can be organized to let more people understand and appreciate Yao chief drumming. At the same time, Yao chief encouragement can be incorporated into school curriculum and public cultural service systems, so that young people and the general public have the opportunity to contact and learn this cultural heritage. In addition, online platforms such as social media can be used to strengthen interaction with the audience and increase the popularity and influence of Yao Clan Chief Inspiration.

3.1.4 Academic research and exchanges: Strengthen academic research, exchanges and cooperation on the Yao clan's chief inspiration, and deeply explore its cultural connotation and artistic value. Experts and scholars can be organized to conduct in-depth research on the historical origins, performance skills, cultural significance and other aspects of Yao clan drumming, and form a batch of valuable academic results. At

the same time, we will strengthen exchanges and cooperation with cultural institutions and art groups at home and abroad to jointly promote the inheritance and development of Yao clan drumming.

The implementation of the Yao chief's encouragement requires efforts and cooperation from many aspects. By establishing inheritance mechanisms, innovating forms of expression, promoting popularization activities, and strengthening academic research and exchanges, this precious cultural heritage can be better protected and passed on, allowing more people to understand and appreciate the unique charm of the Yao chief drum.

3.2 Suggestions for further research

3.2.1 The sustainable development of Yao Clan Chief Inspiration

As a concentrated expression of Yao culture, Yao chief drumming organically integrates its music, songs and dances, and at the same time contains the history, religion, philosophy, theory and customs of the Yao people. An in-depth interpretation of the history and culture of the Yao people can reveal their living customs and expectations for dance at different historical stages, which is a precious national historical material. As an important part of the Lingnan Ethnic Corridor, the Xijiang River Basin has been an important transportation route for Hunan, Guangdong and Guangxi since ancient times, and is also a must-pass for ethnic groups to migrate. The three provinces (autonomous regions) of Guangxi, Hunan and Guangdong in my country have a long culture of Yao chief drumming. However, as the pace of modern urban construction accelerates, new things and cultures continue to emerge, which has an impact on the inheritance and development of the Yao chief drum. Therefore, in order to make Yao clan drums better adapt to the needs of modern society, we should carry out innovative development on the basis of maintaining traditional characteristics.

In order to make the Yao chief drum dance more adaptable in modern society, we should promote innovative development while maintaining traditional characteristics: First, while retaining the core elements of the Yao chief drum dance, integrate modern

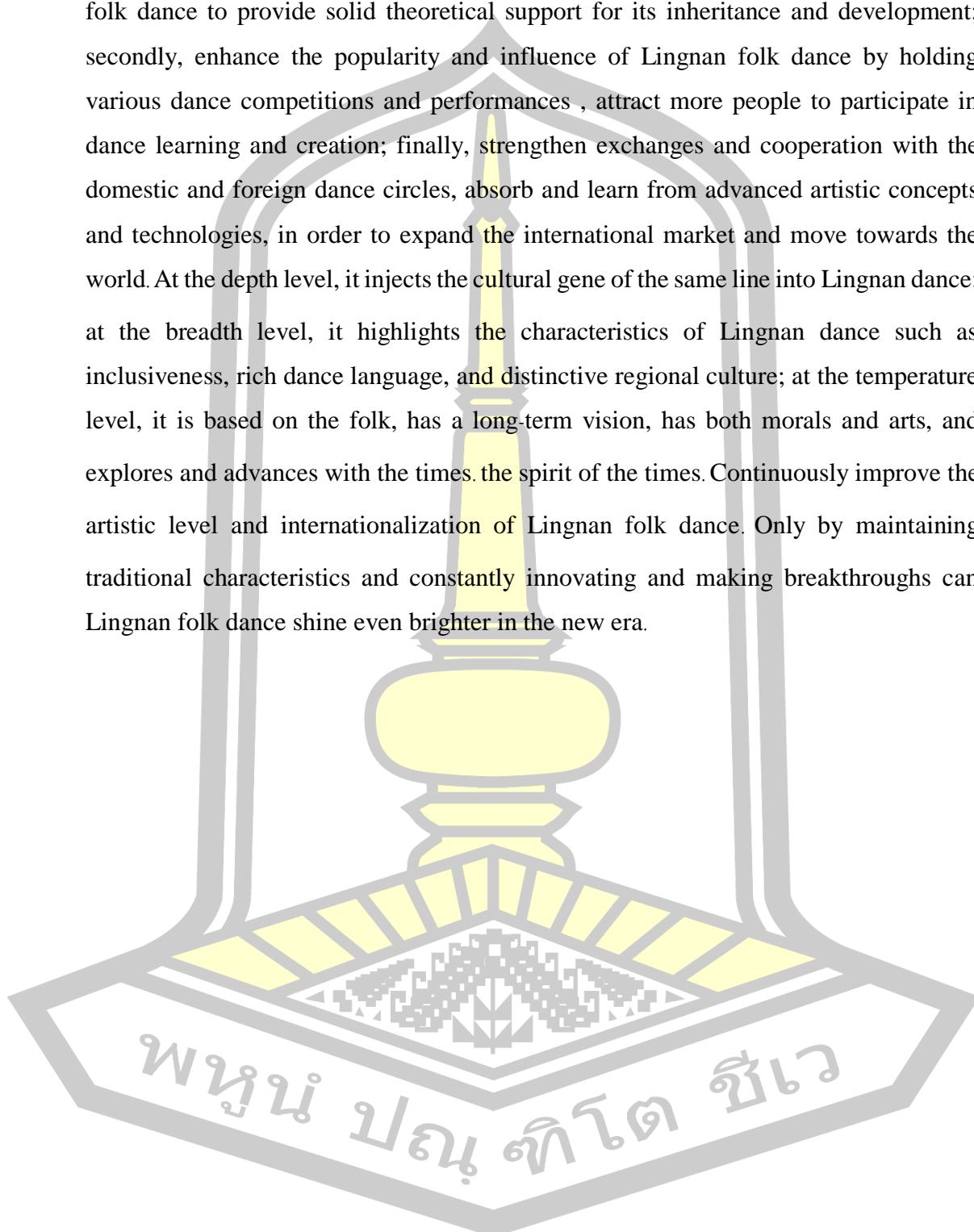
dance, music and other art forms, Create new works with the characteristics of the times. The second is to use modern technological means, such as multimedia, virtual reality, etc., to innovate performance forms and display methods to enhance the audience's viewing experience. The third is to combine the tourism industry and integrate the Yao tribe's chief encouragement into tourism products to enhance its commercial value and social influence.

3.2.2 Innovative development of Lingnan folk dance

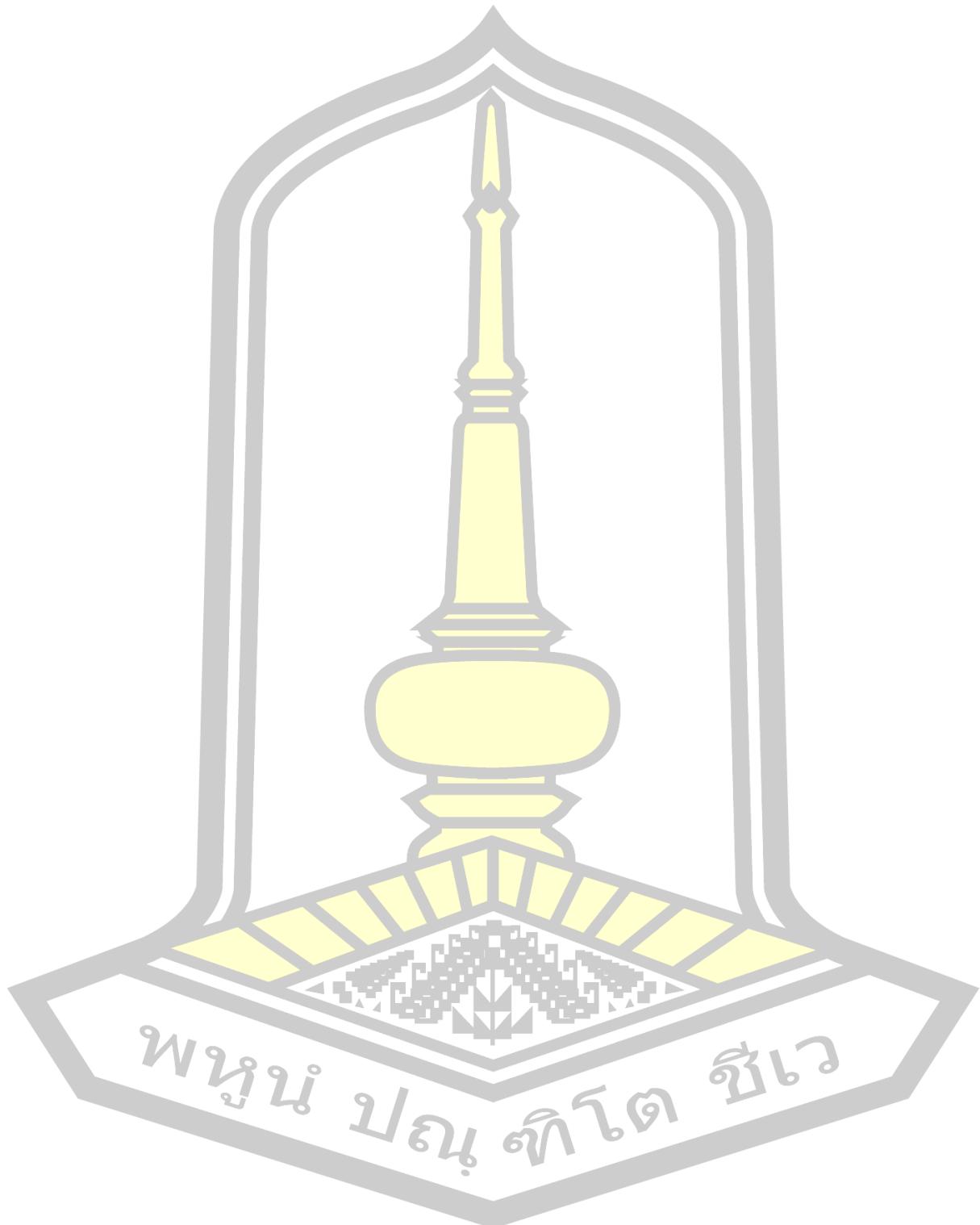
Today, countries around the world are focusing on the protection, inheritance and promotion of their own culture and art. As the pace of globalization continues to accelerate, exchanges and cooperation between countries become increasingly closer, and the development and inheritance of culture and art have become a concern for governments and people of all countries. focus. Against this background, Lingnan folk dance, as an important folk cultural and art form in southern my country, has gradually attracted more attention. Lingnan folk dance not only shows the spiritual civilization of a country and a nation, but is also a solid cornerstone of national cultural confidence.

Lingnan folk dance, this artistic treasure that shines in southern China, has gradually become the focus of attention from all walks of life. In the process of inheritance and development of Lingnan folk dance culture, how to skillfully integrate modern dance elements to make it shine new has become an important issue before us. For traditional dance art, we need to inject new vitality into it through continuous innovation so that it can still shine dazzlingly in the context of the new era. However, how to inherit and develop Lingnan folk dance culture in modern society has become an important issue before us. This requires us to strengthen our connection with modern dance culture and art to promote the development and inheritance of Lingnan folk dance. On the one hand, we must adhere to the traditional essence of Lingnan folk dance, inherit and protect this precious cultural heritage; on the other hand, we must actively explore the integration of Lingnan folk dance and modern dance to make it more contemporary and modern.

In order to achieve this goal, firstly, systematically research and organize Lingnan folk dance to provide solid theoretical support for its inheritance and development; secondly, enhance the popularity and influence of Lingnan folk dance by holding various dance competitions and performances , attract more people to participate in dance learning and creation; finally, strengthen exchanges and cooperation with the domestic and foreign dance circles, absorb and learn from advanced artistic concepts and technologies, in order to expand the international market and move towards the world. At the depth level, it injects the cultural gene of the same line into Lingnan dance; at the breadth level, it highlights the characteristics of Lingnan dance such as inclusiveness, rich dance language, and distinctive regional culture; at the temperature level, it is based on the folk, has a long-term vision, has both morals and arts, and explores and advances with the times. the spirit of the times. Continuously improve the artistic level and internationalization of Lingnan folk dance. Only by maintaining traditional characteristics and constantly innovating and making breakthroughs can Lingnan folk dance shine even brighter in the new era.



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Appendix





Interview list

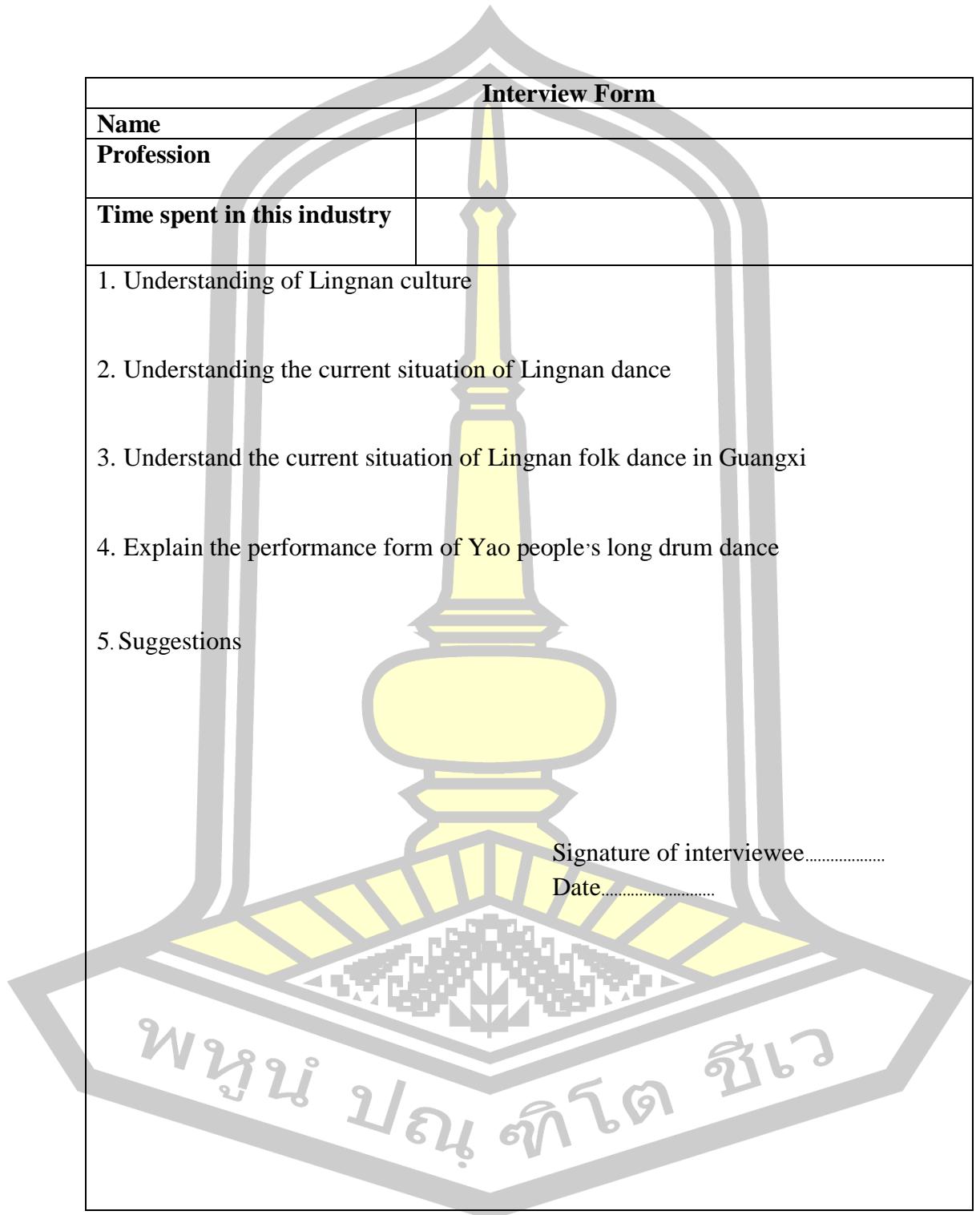
1. Fan Xiaojing was interviewed by Deng Ying at the Qingyuan Cultural Center in Guangdong, China on November 15, 2023
2. Liu Yi was interviewed by Deng Ying at Wuzhou University in Guangxi, China on November 20, 2023
3. Li Xiaoyan was interviewed at China Xinghai Conservatory of Music on November 26, 2023
4. Tang Mai Shediao was interviewed by YING DENG in Liannan Yao Autonomous County, Qingyuan, Guangdong, China on November 13, 2023
5. Tangqiao Xin Ergong was interviewed by Deng Ying in Liannan Yao Autonomous County, Qingyuan, Guangdong, China on November 15, 2023
6. Meng Yan was interviewed by Deng Ying at Wuzhou University in Guangxi, China on December 20, 2023
7. Mei Siyu was interviewed by Deng Ying on WeChat on December 26, 2023
8. Wei Junli was interviewed by Deng Ying at Guangxi Wuzhou Performing Arts Co., Ltd. in China on December 26, 2023
9. Yang Jianbo was interviewed by Deng Ying on WeChat on December 14, 2023
10. Zhang Lihua was interviewed by Deng Ying at Guangxi Wuzhou Performing Arts Co., Ltd. in China on December 13, 2023



Appendix b
research tools



Research Tool 1

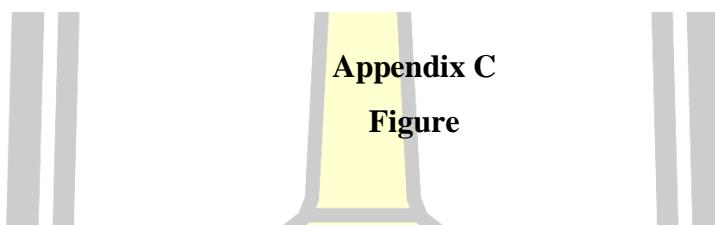
Interview Form	
Name	
Profession	
Time spent in this industry	
<ol style="list-style-type: none"> 1. Understanding of Lingnan culture 2. Understanding the current situation of Lingnan dance 3. Understand the current situation of Lingnan folk dance in Guangxi 4. Explain the performance form of Yao people's long drum dance 5. Suggestions 	
Signature of interviewee..... Date..... 	
	

Interview form 2

Interview format, training format

Name	
Gender	
Profession	
Time spent in this industry	
1. Learning the basic movements of Lingnan folk dance 2. Yao clan leader's encouragement and props training 3. Yao clan leader's drum performance drill 4. Suggestions	
Interviewer's signature..... Date.....	

ພ້ອນ ປນ ດີໂຕ ຂີເວ



Appendix C
Figure





Figure 57 A researcher performs the Yao chief drum dance.

Source: Researcher



Figure 58 A researcher performs the Yao chief drum dance.

Source: Researcher



Figure 59 Take a photo with the instructor
Source: Researcher



Figure 60 Consultant Guidance Report.
Source: Researcher



Figure 61 Associate Professor Meng Yan, director of the Dance Teaching and Research Section of Wuzhou University, guided researcher Yao Clan Chief Gu.

Source: Researcher



Figure 62 The Yao clan chief teaches dance students at Wuzhou College.

Source: Researcher



Figure 63 Discuss and learn with Zhang Lihua, the chairman of Guangxi Wuzhou Performing Arts Co., Ltd.

Source: Researcher



Figure 64 Discuss learning with Professor Li Xiaoyan, Dean of the Dance School of Xinghai Conservatory of Music.

Source: Researcher



Figure 65 Discuss and learn with Ms. Fan Xiaojing, director of Guangdong Qingyuan Cultural Center.

Source: Researcher



Figure 66 Discuss and learn with Mr. Liu Yi, a senior dance teacher in Wuzhou City.

Source: Researcher



Figure 67 Discuss and learn with Wei Junli, a national first-class dancer in Wuzhou City, Guangxi.

Source: Researcher



Figure 68 Exchange and study with teacher Khwanfa Phoophangsute at the 2023 China-ASEAN Dance Art Exchange Conference.

Source: Researcher



Figure 69 Learn more with a consultant.

Source: Researcher



Figure 70 Report results of data analysis in the study to consultant.

Source: Researcher

BIOGRAPHY

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