



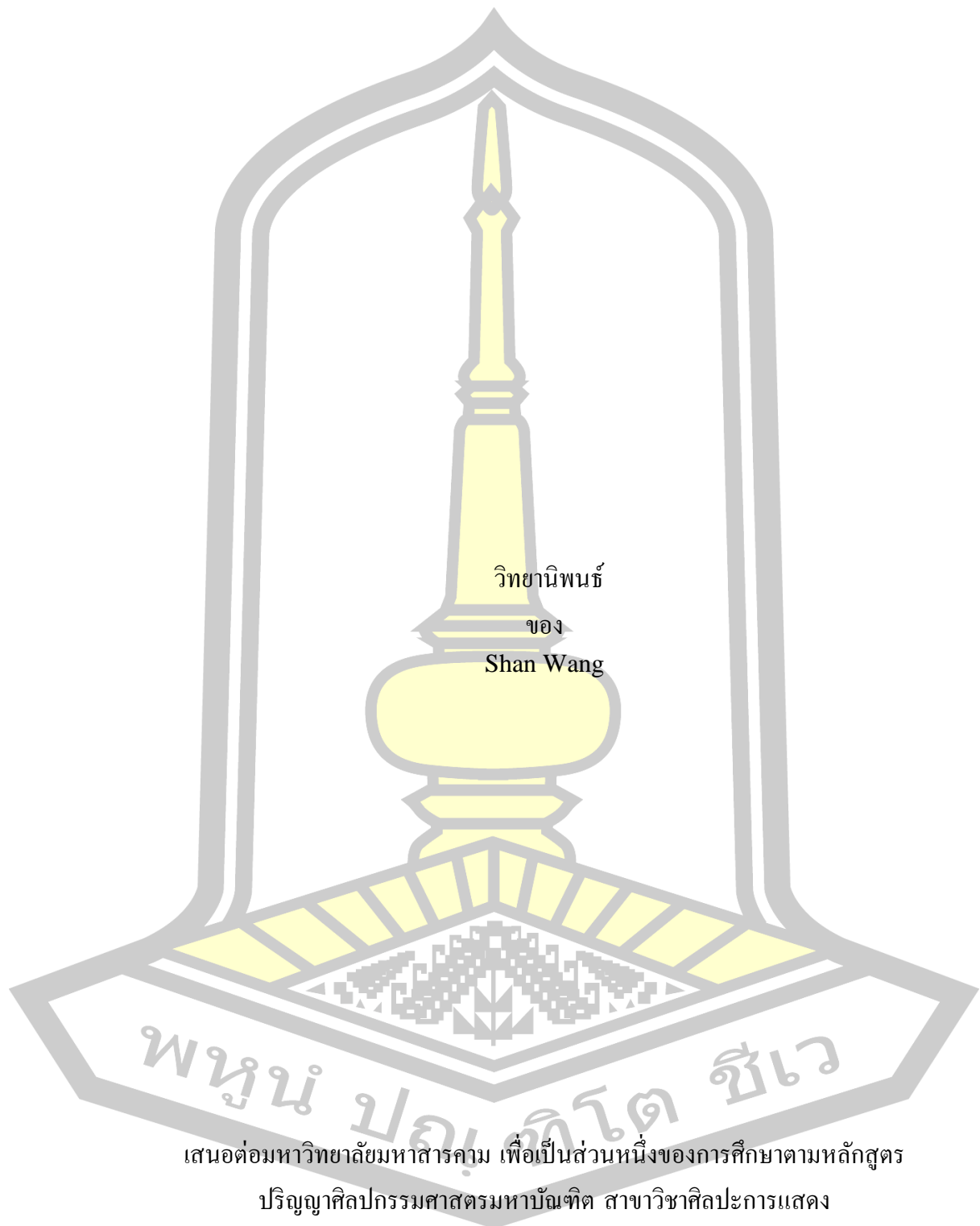
The Choreography of Qiang minority in chinese contemporary dance style

Shan Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts
May 2024

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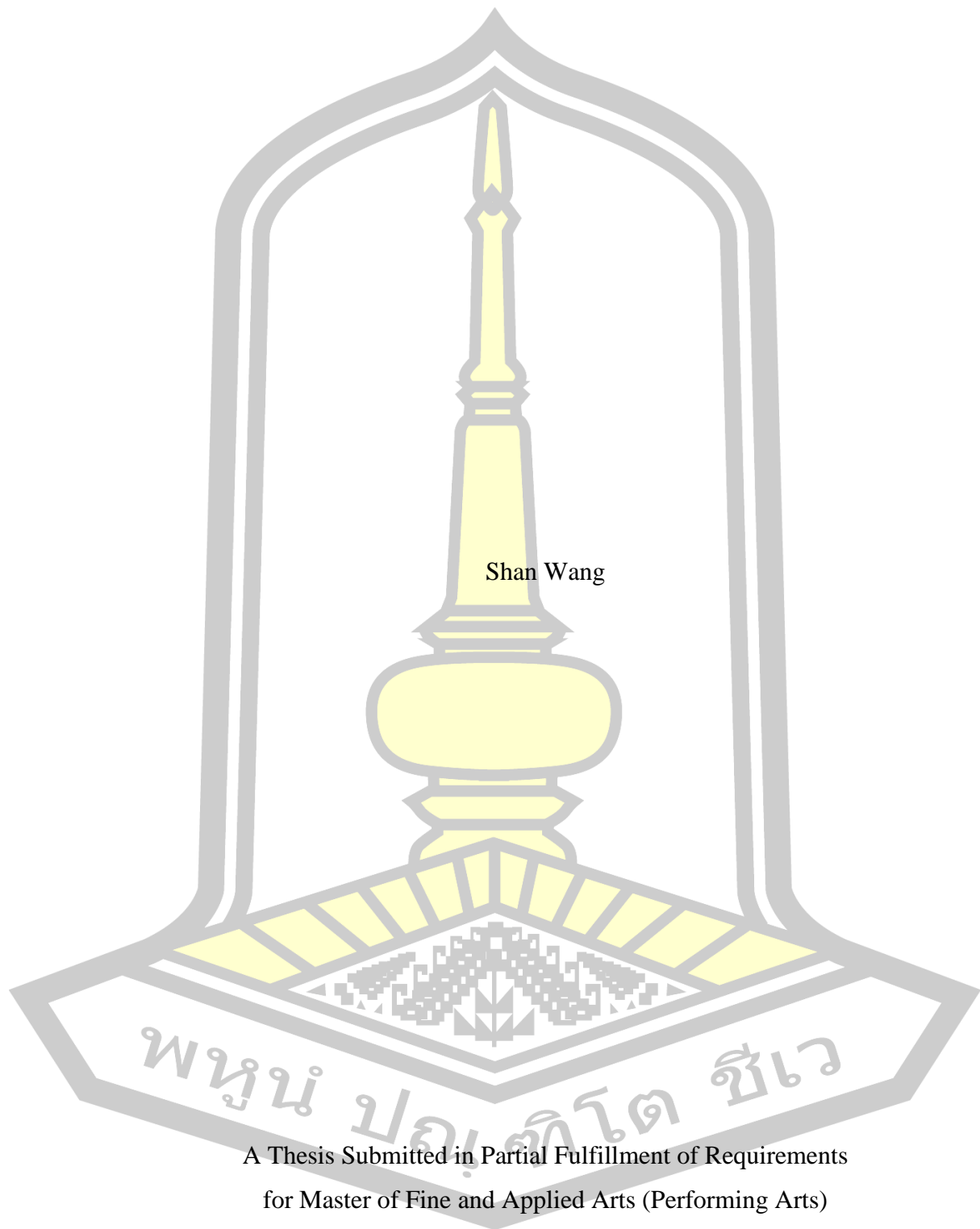
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A Thesis Submitted in Partial Fulfillment of Requirements
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May 2024

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

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TITLE The Choreography of Qiang minority in chinese contemporary dance style

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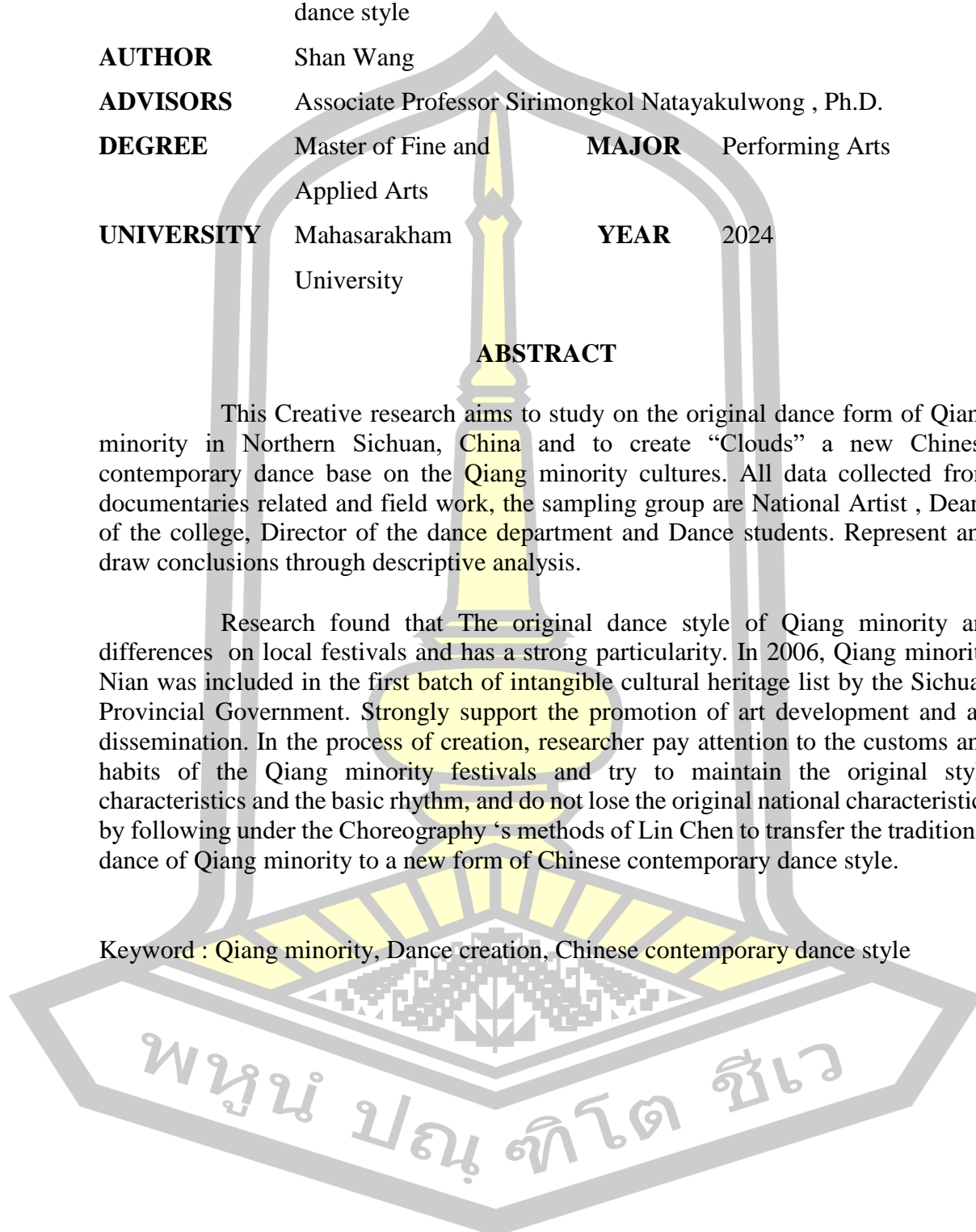
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ABSTRACT

This Creative research aims to study on the original dance form of Qiang minority in Northern Sichuan, China and to create “Clouds” a new Chinese contemporary dance base on the Qiang minority cultures. All data collected from documentaries related and field work, the sampling group are National Artist , Deans of the college, Director of the dance department and Dance students. Represent and draw conclusions through descriptive analysis.

Research found that The original dance style of Qiang minority are differences on local festivals and has a strong particularity. In 2006, Qiang minority Nian was included in the first batch of intangible cultural heritage list by the Sichuan Provincial Government. Strongly support the promotion of art development and art dissemination. In the process of creation, researcher pay attention to the customs and habits of the Qiang minority festivals and try to maintain the original style characteristics and the basic rhythm, and do not lose the original national characteristics by following under the Choreography ‘s methods of Lin Chen to transfer the traditional dance of Qiang minority to a new form of Chinese contemporary dance style.

Keyword : Qiang minority, Dance creation, Chinese contemporary dance style



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In addition, the students of the same class have provided great help from the opening stage of this paper to the completion of the paper. Today, I still often ask about my work, life and the completion of the paper, and provide reasonable opinions and suggestions according to my own practical experience. Roommates and teachers are often related to the progress of my paper, and put forward targeted opinions and suggestions. They also often remind me to take the paper seriously, not be careless, and be careful in revising. I would like to thank the two performers in my dance works for giving me company and support. It is my continuous improvement and search for new inspiration in the process of creating my works, which makes me have the current papers and research results.

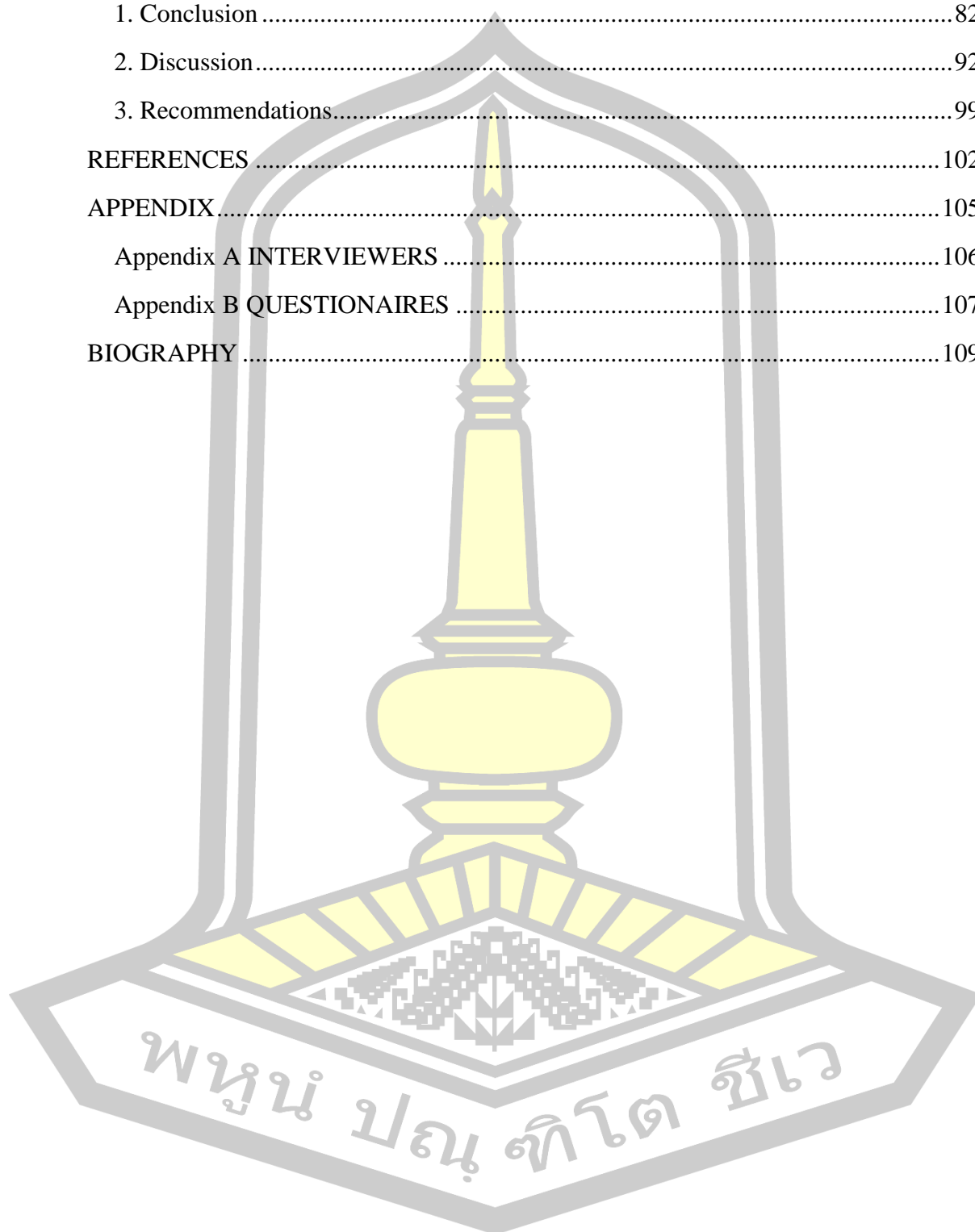
Finally, I would like to express my deep gratitude to the teachers and students who have given me support and guidance, support and help in my study and life in recent years.

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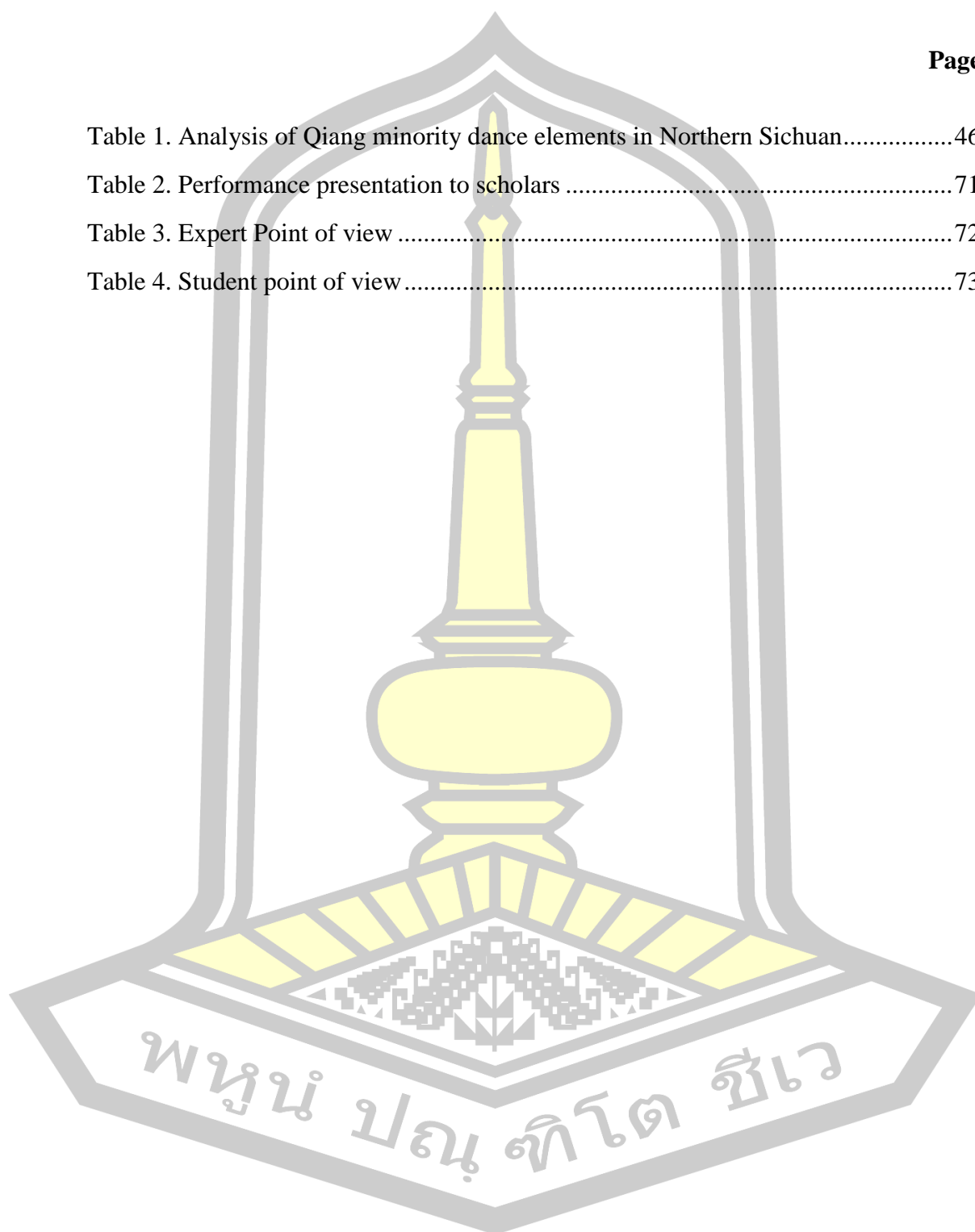
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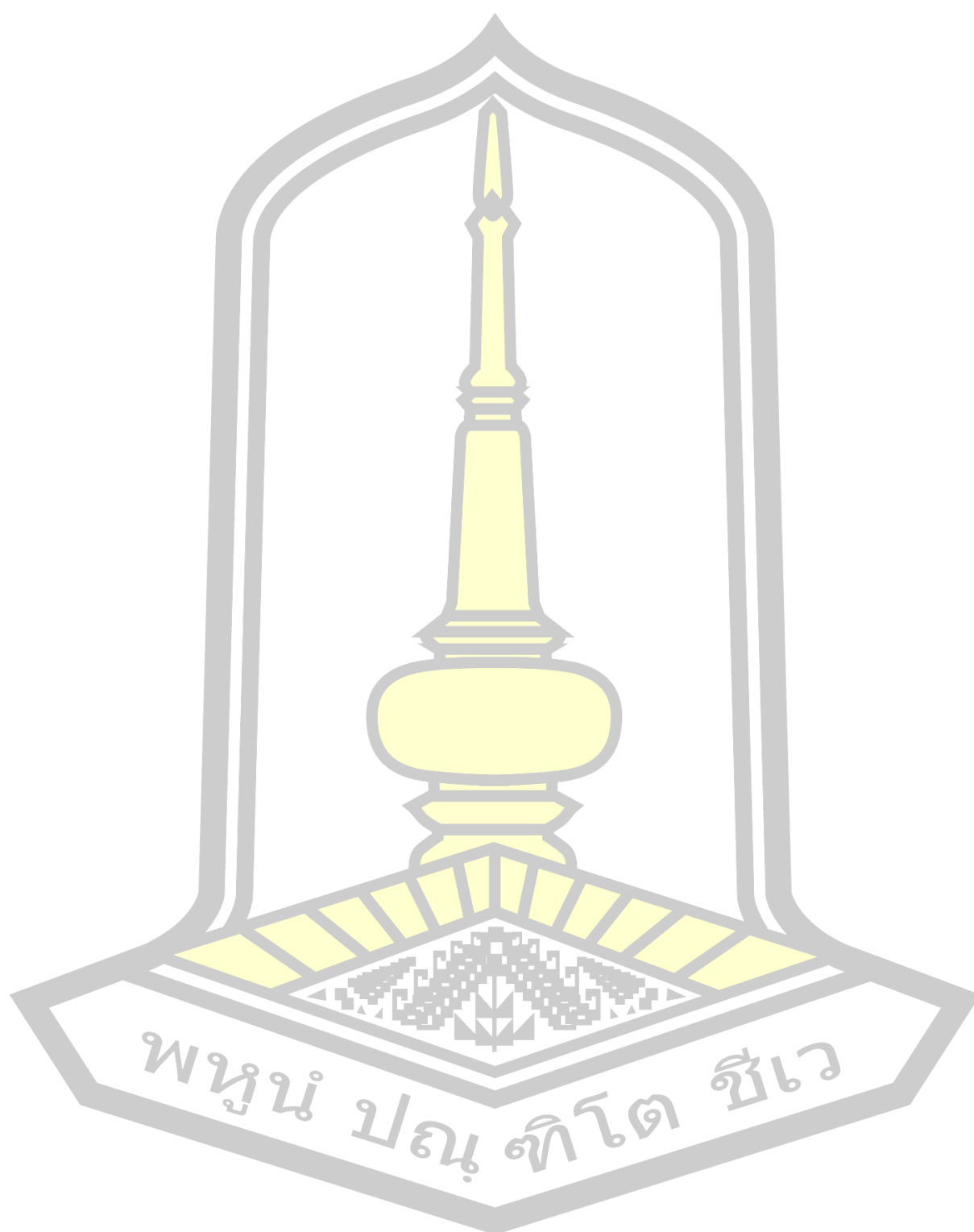
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CHAPTER I

Introduction

1. Research Background

“Qiang minority” is one of the traditional Chinese ethnic minorities in China, the ancient Qiang minority has an extensive and far-reaching influence on the development of Chinese history and the formation of the Chinese nation. The Qiang minority calls itself "Erma" or "Erbaa", which is called "the nation on the clouds". It is mainly distributed in Mao County, Wenchuan, Li County, Songpan and Heishui counties in Aba Tibetan and Qiang minority Autonomous Prefecture of Sichuan Province, as well as Beichuan Qiang minority Autonomous County in Mianyang City. The rest are scattered in Danba County in Ganzi Tibetan Autonomous Prefecture of Sichuan Province, and Jiangkou County and Shiqian County in Guizhou Province in Mianyang City. Most of the Qiang minority people live in high mountains or semi-mountainous pingwu counties and belts, and a few are located near the towns along the highway, living together with the Tibetan, Han and Hui people. According to the China Statistical Yearbook-2021, the population of the Qiang minority people in China is 312,981.

China attaches great importance to all ethnic groups, which is an important issue affecting social stability and ethnic harmonious development multi-ethnic country, in order to achieve national unity and development, all ethnic groups should be treated equally and fairly. The following are some common practices and policies regarding the importance that the State attaches to ethnic groups.

In China, national issues have important political, social and cultural significance, and have been attached great importance by the state. As a multi-ethnic country, in order to achieve national unity and development, all ethnic groups should be treated equally and fairly. The following are some common practices and policies regarding the importance that the State attaches to ethnic groups.

Ethnic equality and unity The Chinese government adheres to the principle of ethnic equality and unity and holds that all ethnic groups are equal members of the big family and should enjoy equal treatment and rights and interests in the legal, political,

economic and social fields. The Chinese government emphasizes unity and mutual assistance among all ethnic groups and advocates the formation of a harmonious and stable multi-ethnic country. system of ethnic autonomy For ethnic minority areas with the right of autonomy, the state usually establishes a system of ethnic autonomy, granting them certain powers of autonomy and autonomy. Through the system of autonomy, ethnic areas can manage their economy, education, culture and internal affairs within the scope of the law, and protect their unique culture and customs.

Economic support policies The State will promote the economic development of less developed ethnic areas through the implementation of special economic support policies. These policies may include preferential taxes, financial subsidies, job opportunities, etc., aimed at improving the living standards of residents in ethnic areas and narrowing the development gap between regions. **Education and cultural protection** The State will strengthen educational support for all ethnic groups, invest resources to improve educational conditions in ethnic minority areas, and enhance the quality and ability of ethnic minority people. In addition, the State will formulate policies to protect and pass on the cultural heritage of all ethnic groups, and encourage the study, protection and dissemination of ethnic traditional cultures.

National unity publicity and exchange activities: In order to promote exchanges and understanding among different ethnic groups, the state will organize various national unity publicity and exchange activities, such as national festivals, cultural and artistic performances, sports competitions, etc. These activities are aimed at enhancing friendship and mutual trust among all ethnic groups and promoting national unity.

Respecting and protecting the rights and interests of ethnic minorities: The Chinese government attaches great importance to protecting the rights and interests of ethnic minorities, including their language, culture, beliefs and traditional customs, and encourages the common development and prosperity of all ethnic groups. The government has formulated a series of laws and regulations to protect the rights and interests of ethnic minorities, such as the Law of the People's Republic of China on Regional Ethnic Autonomy. At the same time, the state invests resources to improve the infrastructure, education and medical conditions in ethnic minority areas and promote their economic and social development.

Among them, the cultural inheritance of various ethnic groups is particularly important in various regions, taking Sichuan as an example.

Sichuan is a province in southwest China with unique geographical features. Located between the eastern margin of the Qinghai-Tibet Plateau and the Sichuan Basin, the terrain is complex and diverse, and most of the areas are mountainous landforms. Sichuan's major mountain ranges include Daba Mountain, Minshan Mountain, Emei Mountain, Jianmenguan Mountain, etc. These mountains are interleaved to form magnificent peaks, valleys and intermountain basins. The Sichuan Basin is located in the eastern part of Sichuan Province and is one of the largest basins in China. The Sichuan Basin has flat terrain, mild and humid climate, dense water network, and many important rivers such as Yangtze River, Jialing River and Minjiang River pass through it. The Sichuan Basin is also one of China's major agricultural and industrial bases. In addition to the rivers in the Sichuan Basin, there are many important rivers and lakes in Sichuan. One of the most famous is the Yarlung Zangbo River (also known as the Yarlung Zangbo Grand Canyon), which is located in the northwest of Sichuan on the Qinghai-Tibet Plateau and the border of Sichuan. It is one of the highest grand Canyons in the world. Because Sichuan is located in the intersection zone between the Qinghai-Tibet Plateau, the South China Block and the Eurasian continental plate, seismic activity is frequent.

At the same time, there is a close relationship between the geographical characteristics of Sichuan and the national cultural style. The geographical conditions have shaped the lifestyle, diet culture and life attitude of the local people, and the national culture has been inherited and developed in the geographical environment. This interaction between geography and culture makes Sichuan have a unique and diverse ethnic cultural landscape.

Sichuan is located in southwest China, the diversity and isolation of geographical environment have led to the formation of different ethnic groups. Sichuan is home to a number of ethnic minorities, including the Yi, Tibetan, Qiang minority, and Miao. According to the different geographical conditions and environmental resources, these ethnic groups have formed their own unique cultural styles. At the same time, the geographical conditions of Sichuan have laid the foundation for its unique food culture. Sichuan cuisine is famous nationwide and even globally for its spicy and

rich flavor. The mountainous terrain and abundant crop resources in the geographical characteristics provide rich ingredients and unique cooking methods for Sichuan cuisine. This also reflects the life attitude of Sichuan people in the food culture, they like spicy, strong taste, the pursuit of excitement and enjoyment. Moreover, because Sichuan area is seismically active all the year round, earthquake disasters have a profound impact on the life and spirit of local people. However, these earthquakes have also promoted the formation of a spirit of solidarity and mutual assistance among the various ethnic groups in the region. In the face of earthquake and other disasters, all ethnic groups in Sichuan unite as one, support each other, and resist disasters together. This spirit of unity has become an important part of Sichuan national culture.

Zou Yating and Pan Lusheng (2022) wrote in "Guarding Folk Art and Inheriting Cultural Roots" that General Secretary Xi Jinping pointed out in his speech at the symposium on literary and artistic work, "Chinese aesthetics emphasize conveying ideas through objects, imparting wisdom through emotions, pursuing conciseness and precision in expression, achieving both form and spirit, and embodying profound artistic conception. It emphasizes the unity of knowledge, emotions, thoughts, and actions." Folk art is the creation of the beauty of life, and it is a concentrated embodiment of the spirit of Chinese aesthetics. As long as one enters the fields, they will be infected by the robust, simple, passionate, and beautiful emotions. This paper will discuss Sichuan folk art as its main focus.

Liang Yan (2021) pointed out in his research theory that folk art, like other art forms, is an important part of the treasure house of human civilization. Since entering the 21st century, the context of global integration has been continuously enhanced, and national politics, national culture and their subject consciousness are also actively constructed. It is precisely because of the high artistic value and aesthetic value of folk art that in the process of the implementation of the "Belt and Road" Initiative, countries along the Belt and Road have paid great attention to the development of folk art in their own countries and other countries, as well as the exchange and interaction of folk art between countries, hoping to carry forward their excellent traditional culture and boost the national spirit. Let the time-honored folk culture be developed and passed on. On the issue of the inheritance and protection of folk art, Chinese governments at all levels have introduced many supportive policies and formulated a large number of

institutional measures, hoping to continuously enrich the content of Chinese folk art through education and publicity as well as the active participation of the public, reflect the Chinese people's respect for Chinese folk art, and make due contributions to the development of the global art cause.

Zhang Ning (2022) proposed in his thesis that the existence of culture and art is based on the needs of the people. The inheritance and development of Qiang minority culture should be rooted in modern social life, keep up with the requirements of The Times and keep pace with The Times in order to advance prosperously. The heritage and development of Qiang minority culture can only be full of vitality if it reflects people's needs and conforms to their wishes. However, with the process of social modernization, the northern Sichuan region is also faced with many challenges such as urban-rural differences and globalization. These changes have invisibly affected the expression and meaning of Qiang minority nationality dance.

Lin Chen the director of the Sichuan Provincial Song and Dance Theater in China, is a national first-class actor in China, and has won major gold awards in domestic and foreign dance competitions. Her work often blends traditional elements with modern aesthetics to create a refreshing dance language. The particularity of Lin Chen as a case is also that she has cross-border experience between Chinese and Western cultures and knows how to convey information, Lin Chen's dance works are not only breathtaking in technique, but also arouse thinking about traditional culture and contemporary life in terms of artistry. This innovative spirit of blending tradition and modernity in contemporary dance is closely related to the transformation and creativity of Qiang minority dance in contemporary society.

In summary, this thesis aims to explore the creative expression of contemporary Chinese dance in the fusion of multiple cultures through an in-depth study of Qiang minority dances and Lin Chen's works in northern Sichuan. Local cultural diversity is one of the highlights of the northern Sichuan region, which carries rich ethnic cultural traditions, especially Qiang minority culture. As an important part of local culture, Qiang minority dance not only inherits rich history and stories, but also embodies the emotions and lifestyle of the Qiang minority people. In contemporary society, local cultural diversity has a positive impact on socio-economic development. As a unique

resource, local culture can be an important factor in promoting tourism and cultural and creative industries.

The Qiang minority dance and other local cultural elements in northern Sichuan attract a large number of tourists and culture lovers to explore and experience. This not only brings economic benefits to the local area, but also increases the visibility and influence of the region. In response to the above situation, contemporary dance has a unique communication effect. Through the creation and performance of contemporary dance, local cultural diversity can be more widely disseminated and displayed. As a representative figure in the field of contemporary Chinese dance, Lin Chen has injected new vitality into local culture by combining traditional elements with modern aesthetics, bringing it into the field of vision of more people. This cross-border fusion of dance works can not only attract more audiences, but also deepen people's knowledge and understanding of local culture. Therefore

through the study of Qiang minority dances and Jinxing works in northern Sichuan, this paper not only focuses on the creation and expression of dance itself, but also pays attention to the dissemination and influence of local cultural diversity. As a medium that straddles tradition and modernity, contemporary dance carries the historical memory of traditional culture, and at the same time gives local culture a new era connotation. This way of spreading cultural diversity through dance has brought a useful impetus to local socio-economic development and cultural inheritance.

The Qiang minority also known as "Erma", are an ancient ethnic group in southwest China. It mainly lives in the Min River basin in Sichuan, China. Qiang minority dance retains the rough and simple style of original music and dance, mostly carried out in folk religious sacrifices, dancers not only please the ancestor gods through dance, but also can entertain themselves, with sheepskin drums, hand bells and other percussion instruments accompaniment, deepening the people's worship of gods and its mysteriousness; the performance of dance movements is not directly related to the content of the lyrics, most dances use songs to promote the cycle of dance steps; the same phrase male leads the female combination, the movements are completely repeated, and the strength and weakness of the rhythm are skillfully coordinated with the dance in unison. Qiang minority dances are diverse in form and rich in content, and what kind of dance is danced on what occasions are subject to certain procedures

according to functional and etiquette requirements. According to its form and function, Qiang minority dance can be divided into four types: self-entertainment, sacrifice, ritual and celebrate.

It is found that the previous Qiang minority dance performance form still exists in the old state in the past, but today's society is developing faster and faster, and the excavation of art is more and more elements, with the promotion of self-media in modern society, everyone has a more and more novel understanding of the performance form and content of dance. Therefore, it is a problem facing Qiang minority dance now, so researcher would like to innovate and improve the performance form of Qiang minority from the perspective of modernization and new aspects, so as to better show Qiang minority culture in the current society in nowday.

2. Research objectives

1. In order to study on the original dance form of Qiang minority in Northern Sichuan, China`
2. To create a new Chinese contemporary dance piece base on the Qiang minority cultures in Northern Sichuan, China

3. Research questions

1. What is the original dance form of Qiang minority in Northern Sichuan, China
2. How can the Chinese choreographer can create a new Chinese contemporary dance style in context of cultural heritage in modern China

4. Research Significances

1. Study the original dance of northern Sichuan in China for creation, so that modern people can better understand the ancient Qiang minority culture
2. Let researcher create perfect dance compositions in the context of the original culture
3. The new performance form allows everyone to create more comprehensive and multi-element dance choreography

5. Scope of Research

1. Study on Qiang minority dances style of Chuanbei , China
2. An entertainment event based on the original dance of Kawankita
3. Created based on the entertainment function of Kawanbei
4. Study and following the Choreography's methods of Lin Chen

6. Research Benefits

1. Innovating and developing China's ethnic folk dances With its vast territory and large population, China is a typ Most of the costumes of traditional folk dances are wide and heavy comfortable as the clothes of modern dance while the clothing of et that combine modern dance elements presents the characteristics of ti classical and modern elements. Incorporating some modern element dance costumes and innovating various traditional elements can make attractive without losing the traditional style. The combination and col and modern is a cultural preservation, which can meet the aesthetic people.

2. Make dance costumes present the characteristics of coexistence of classical and modern elements, Most of the costumes of traditional folk dances are wide and heavy, not as light and comfortable as the clothes of modern dance, while the clothing of ethnic folk dances that combine modern dance elements presents the characteristics of the coexistence of classical and modern elements. Incorporating some modern elements into traditional dance costumes and innovating various traditional elements can make the dance more attractive without losing the traditional style. The combination and collision of classical and modern is a cultural preservation, which can meet the aesthetic needs of modern people.

7. Definition of terms

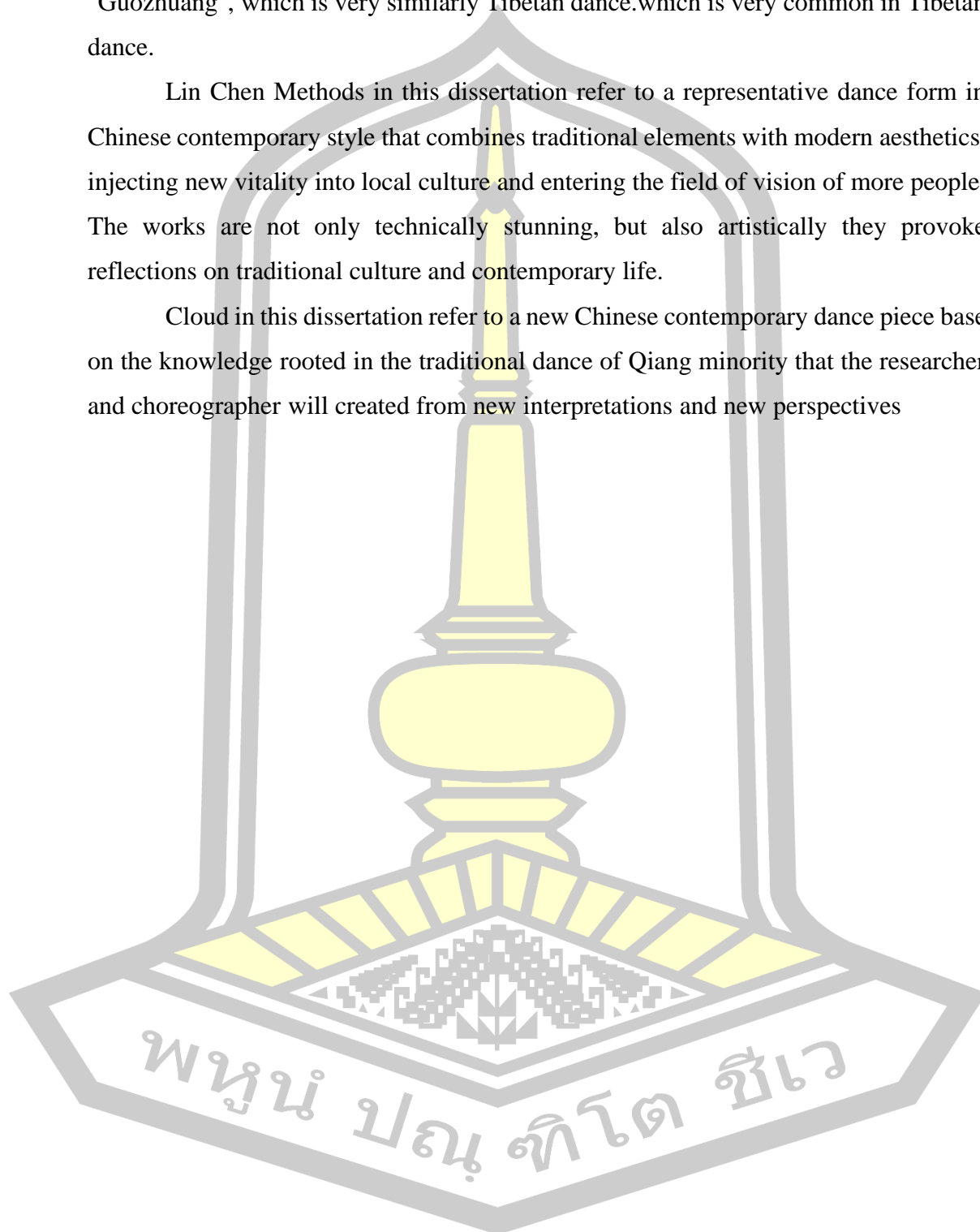
Chinese Contemporary Dance style in this dissertation refer to the characteristics of eclectic, borrowing, absorbing and integrating various dance genres, and eclecticism and there is a "multi-interface" and multi-level rich system in dance forms, expression methods and styles, and different unique new styles of dance are created according to the expression content and the needs of shaping characters.

Qiang minority dance in this dissertation refer to a minority of Qiang minority folk dances mostly carry the purpose of sacrifice and blessing activities. Most of the

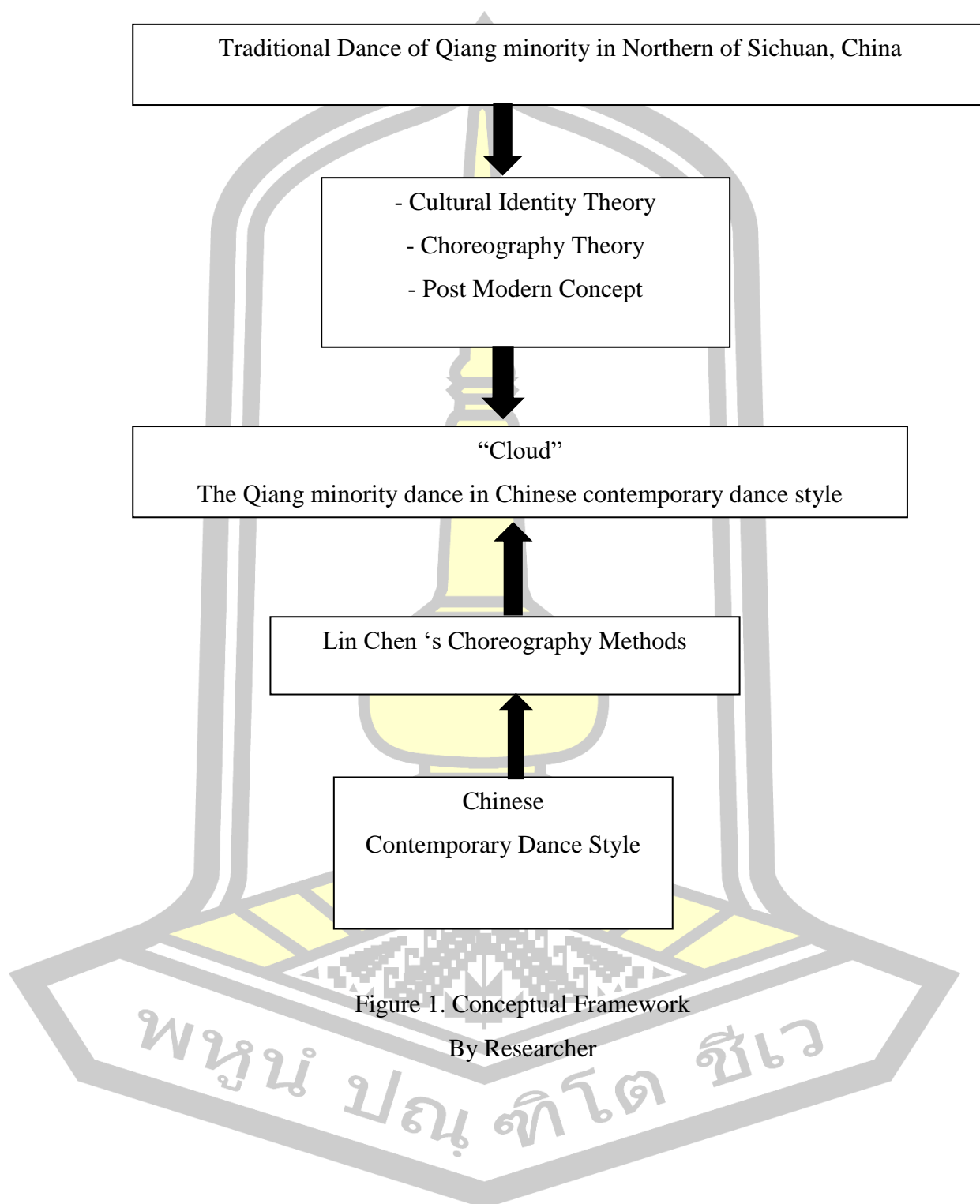
dances are performed in circles around the fire pond, and the form is very close to the "Guozhuang", which is very similar to Tibetan dance, which is very common in Tibetan dance.

Lin Chen Methods in this dissertation refer to a representative dance form in Chinese contemporary style that combines traditional elements with modern aesthetics, injecting new vitality into local culture and entering the field of vision of more people. The works are not only technically stunning, but also artistically they provoke reflections on traditional culture and contemporary life.

Cloud in this dissertation refers to a new Chinese contemporary dance piece based on the knowledge rooted in the traditional dance of Qiang minority that the researcher and choreographer will create from new interpretations and new perspectives



8. Conceptual Framework



CHAPTER II

Literature review

This paper is entitled "The choreography of Qiang minority in Chinese Contemporary Dance Style". This paper adopts qualitative and creative research methods, mainly studies the strong ethnic dance in northern Sichuan, and creates a new Chinese contemporary dance based on the strong ethnic culture in Northern Sichuan. All Information was collected from relevant literature and research papers, and field data was collected by mixed examining the following research frameworks and methods.

1. Diversity of ethnic minority dances in The Northern Sichuan region of Sichuan, China
2. The methodology of Lin Chen's Dance creation
3. Contemporary dance performance forms
4. Theory Related
5. Research related

1. Diversity of ethnic minority dances in the northern Sichuan region of Sichuan, China

The Qiang minority dance performance in North Sichuan region of China is a rich and colorful cultural phenomenon, which combines traditional and modern elements to show its unique ethnic characteristics and artistic charm. In recent years, as the importance of cultural diversity has gradually become prominent, researchers have begun to pay attention to the dance performance of the Qiang minority ethnic group in northern Sichuan as a carrier of cultural inheritance and diverse communication. The Tibetan and Qiang minority Yi region is located in the southwest hinterland of China, adjacent to Southeast Asian and South Asian countries. Since ancient times, it has been the core of cultural exchanges between ethnic minority border areas and the Central Plains. The multi-ethnic coexistence and frequent exchanges in this area have created the diversified characteristics of the local musical culture.

Meng Ting, (2022) pointed out that the Tibetan-qiang Yi region is roughly composed of the West Sichuan Plateau in western Sichuan, the Hengduan Mountains in northwestern Yunnan, and the East Tibet region in eastern Tibet. The region has extremely complex landforms, so we can see snow-capped mountains, grasslands, lakes, forests, etc. Take the Nujiang Grand Canyon in this region as an example, within a radius of 10 kilometers, we can see the gradual transition from subtropical monsoon rain forest at the bottom of the canyon to temperate broadleaf forest in the middle of the mountain and then to cold temperate coniferous forest until the snow on the top of the mountain. Such a complete vertical ecosystem is difficult to replicate anywhere in the world. Geographically, "There are four seasons in one mountain. "Ten miles different days" is the description of the area.

Through the geographical characteristics of the Tibetan Qiang minority Yi region, it is not difficult to find that the topography of the region is relatively complex. In this complex geographical environment background, many ethnic groups such as Tibetan, Qiang minority and Yi have rich musical traditions and unique musical expressions. Each nation has its own unique musical forms and performance techniques, and these musical traditions carry the nation's history, beliefs and way of life.

Tibetan music is famous for its melodious, high-pitched characteristics. Traditional Tibetan music often uses unique instruments, such as the Tartar pipe, Bangza and bamboo flute, to express deep emotion and religious belief. They are often used in religious ceremonies, celebrations and entertainment, giving people a sacred and solemn feeling. Tibetan performing arts culture reflects their religious beliefs and way of life. The famous Tibetan opera is one of the representatives of Tibetan performing arts. Tibetan opera is a comprehensive folk art form that combines music, dance, drama, literature and visual arts. In Tibetan opera, actors play various roles in makeup, wear traditional costumes with Tibetan characteristics, and act out diverse stories. At the same time, Tibetan operas are accompanied by melodious music and beautiful dances, bringing the audience a double enjoyment of the audiovisual. In addition, Tibetans also have a variety of performing art forms such as Tibetan opera, Tibetan opera and Mo Tan (Mo Tan), which demonstrate their unique cultural connotation and aesthetic style.

While people are buried in ancient books and documents to explore the survival track of other ethnic groups, the Qiang minority ethnic group, an ancient ethnic group with thousands of years of history and culture, has retained the essence of history and culture in their songs, dances, and delicate and beautiful patterns on handicrafts. Ban Machao (2021) believes that Qiang minority dance reflects the life of the ethnic group and has been continuously precipitated in the long-term historical development, which to a large extent promotes the prosperity and progress of the Qiang minority culture in China, and is also the main component of the cultural life of the Qiang minority people. Qiang minority dance presents the most vivid, vivid and vivid face in front of our eyes. Qiang minority people are good at singing and dancing. The history of Qiang minority people's singing and dancing is synchronized with the origin and development of Qiang minority people. The Qiang minority people are relaxed in the mountains and valleys, cold and steep natural environment. In the thousands of years of harmonious coexistence with nature, they have nurtured a variety of unique traditional ethnic folk songs and dances.

The music of the Qiang minority ethnic group is unique for its cheerful and lively style. The Qiang minority people love singing and dancing, and their music is often accompanied by cheerful rhythms and bright melodies. Qiang minority music expresses their love for the natural world and passion for life, and also reflects the hard-working and kind attitude of the Qiang minority people. Qiang minority dance is an important part of Qiang minority performing art. The Qiangs minority dance is passionate and vigorous, often with the theme of expressing the passionate and bold emotions of the Qiang minority people. Qiang minority nationality dance has a bright rhythm and vigorous movements. Unique drum music and singing are often added to the dance, forming a unique art form. In addition, Qiang minority people also have Qiang minority opera, Qiang minority music and other performing art forms, which reflect their lifestyle, traditional values and artistic pursuits.

Yi music is one of the representatives full of primitive ethnic flavor. The Yi people enjoy folk dance and singing. They use simple and rhythmic instruments, such as Banhu and Lusheng, to play melodious melodies. Yi music often eulogizes the beauty of nature and land, expressing their reverence for nature and praise for life. There are many forms of Yi dance, such as solo dance, pair dance and group dance. The Yi

nationality's dance movements are graceful and smooth, with strong national characteristics. The Yi people also have a variety of musical forms, such as the Yi ancient music, Yulong ancient tune, among which the traditional Yulong ancient tune is one of the treasures of the Yi performing arts. In addition, the Yi people also have performing art forms such as Yi opera, which show their national history and cultural traditions.

The unique geographical environment of the Tibetan and Qiang minority Yi region has created a rich and diverse ethnic culture in the region. Different ethnic groups live together in this land and show diversity in musical culture. The music culture of each nation retains its own national characteristics, but also exchanges and penetrates with each other, forming a situation of mutual exchange. Its geographical characteristics also make it one of the important gateways for the exchange between southwest China and Southeast Asia and South Asia. This contact promotes the fusion and spread of music culture. The construction of music culture in the Tibetan-Qiang minority Yi region is of great significance for maintaining the stability of the region, and also provides a strong tonic for the unity and mutual assistance among various ethnic groups.

The dance performance of Qiang minority nationality in north Sichuan has a profound historical background and cultural accumulation. As an important part of Qiang minority traditional culture, Qiang minority dance conveys rich historical memory and national emotion through movement, dress, music and other elements. With the influence of social change and cultural exchange, traditional Qiang minority dance has gradually integrated with contemporary dance forms, presenting a new artistic style. The dancers not only retain the traditional movement and performance style, but also integrate modern aesthetics and expression techniques to create works full of creativity and characteristics of The Times.

2. The methodology of Lin Chen's Dance creation

There is an inseparable relationship between Lin Chen's contemporary performance forms and cultural inheritance, As the carrier of culture and the means of inheritance, performing art plays an important role in the contemporary era. Contemporary performance forms not only inherit the core and essence of traditional

culture, but also combine with the development of The Times to create a new artistic form.

Lin chen contemporary performance forms play an important role in promoting and disseminating cultural inheritance. The traditional performance forms have been adapted and interpreted in a modern way to better meet the aesthetic needs of contemporary audiences. For example, traditional opera has been adapted into the form of modern musicals, combining pop music, dance and fashion elements, so that traditional culture can be integrated into contemporary society and attract more audiences. This integrated form of performance not only continues the blood of traditional culture, but also makes traditional culture more vitality and affinity.

through the innovation and application of technology, contemporary performance forms further enhance the strength of cultural inheritance and the scope of dissemination. With the progress of science and technology, the performing arts use stage lighting, sound effects, virtual reality and other high-tech means to create more wonderful and gorgeous performance effects. This not only enables the audience to obtain audio-visual enjoyment, but more importantly, through the integration of technology, the traditional culture is brought into the new performance space, so that the cultural value can be more widely spread and inherited.

Ai Yan (2021) pointed out that with the strengthening of globalization and the acceleration of modernization process, China's cultural ecology has witnessed great changes, and intangible cultural heritage has been impacted, and it is urgent to strengthen the protection and inheritance of intangible cultural heritage. Folk art can be transmitted through the Internet, which can improve the efficiency of communication, and inherit folk art while expanding its influence. Help the masses to open the mysterious door of folk art, promote the masses to understand the traditional culture of the Chinese nation, enhance the appeal of folk art, and enhance the masses' sense of identity with their own national culture.

Liang Meizhen (2018) believes that the protection and inheritance of ethnic folk art is an urgent need to enrich the masses' cultural activities. The masses are the creators of art and are also created by culture and art. The development of ethnic folk art must take root in the masses, take distinct national and regional characteristics as the leading role, develop the national vitality deposited by different histories, and explore the

deeper level of various ethnic cultures Melt. The inheritors of folk art need to be protected. They may not have the profound knowledge and creativity of their predecessors on art, but the art they inherit is precious. As inheritors, their persistence enables this art to be shown to the world, which needs to be affirmed. We media companies can play their own role to help these inheritors show their artistic level in the network, provide a strong boost for their we media operation, find the next generation of inheritors, and pass down these historical memories.

contemporary performance forms are also seeking links with traditional culture through continuous exploration and innovation. the classical elements and traditional skills of traditional performing arts should be preserved so that they can be continued and passed on. through the combination of contemporary art forms, the introduction of new artistic ideas and expression techniques makes the performing art more creative and modern.

3. Contemporary dance performance forms

The combination of inheritance and innovation of traditional operas is an important way to protect cultural heritage. As one of the abundant forms of Chinese opera, traditional opera has carried rich historical and cultural connotations since ancient times. In contemporary times, by combining traditional operas with modern elements, such as adaptation of scripts, innovative stage design and music arrangement, the core spirit of traditional operas can be inherited and more young audiences can be attracted.

As proposed by Li Binbin , (2019), the protection and inheritance of local folk art has gradually been paid attention to. Due to the large gap between the rich and the poor in our country, some remote rural areas have local folk art characteristics, so the government should actively practice the idea of precision poverty alleviation to protect our folk art. In addition, China's opening to the outside world is intensifying day by day, and the traditional culture is constantly impacted by the Western culture, so the traditional culture of our country is affected to some extent in the inheritance. When the Chinese government implements precise poverty alleviation, it should also actively learn from the German art and culture protection activities, adopt the characteristics of rural folk art in China, and formulate corresponding cultural activities. For example,

when protecting traditional folk houses, we can use the form of traditional folk houses art competition to guide various scholars to protect and imitate traditional folk houses and improve people's concept of protection and inheritance of Chinese folk art. The government should also actively invest human and financial resources, formulate corresponding laws and regulations, and implement scientific cultural protection work.

The creation and promotion of cultural programs is another way to achieve cultural inheritance and protection. Many innovative performance forms based on traditional culture have emerged on the contemporary stage, such as dance dramas, musicals and operas. These works interpret traditional culture with more contemporary aesthetic concepts through their association with contemporary society. At the same time, they are promoted through a wide range of media channels so that more audiences can understand, love and inherit excellent traditional culture.

Tian Feifan, (2023) believes that with the advancement of the digital era, the maturity of digital media technology has set up a good platform for the development of folk art, and the protection and dissemination with the help of digital media technology is an important way for the modern development and inheritance of folk art.

Zhao Yiming (2023) mentioned that folk art resources are not only a special cultural form, but also a special economic form. In the perspective of industrialization development, folk art needs to play a distinct market value through revitalization and innovation, in accordance with the principles and laws of industrial development, play a profound cultural connotation, further improve the added value of products, and play a positive role in promoting the development of local folk art and culture industry. The inheritance of folk art must be inseparable from the efforts of the people of all ethnic groups in China, and it needs the development and inheritance of Chinese art talents. Therefore, China should pay attention to improving the cultural accomplishment of the people, training a group of excellent folk art inheritors, and fundamentally put an end to the phenomenon of folk art inheritance and deterioration. At the same time, the level of folk art inheritors will directly affect the level of folk art and culture, so it is essential to improve the cultural accomplishment of our people. In addition, some folk art forms have recovered from the trough, and some national cultural artworks have also risen from ordinary goods to high-end spiritual carriers. Huang Yuyao (2018) pointed out that in the context of China's rapid economic development, relevant departments should

establish long-term awareness and avoid the phenomenon of folk art piracy, so as to better enhance the value of Chinese folk art and maintain the diversity of Chinese national culture.

The use of modern scientific and technological means for cultural inheritance and protection is an innovative direction. By means of digital technology and virtual reality, traditional performance forms can be transformed into digital forms of expression for preservation and dissemination. At the same time, the power of Internet platforms and social media should be used to strengthen the publicity and promotion of traditional performance forms and expand their influence. (Cao Jingwen, 2021) This can not only meet the needs of modern audiences, but also bring more opportunities and development space for traditional performance forms.

To sum up, there are multiple ways and means for contemporary performance forms to carry out cultural inheritance and protection. Through the combination of the inheritance and innovation of traditional operas, the creation and promotion of cultural programs, the strengthening of cultural education and training, and the use of modern scientific and technological means, we can protect and inherit excellent traditional culture on the contemporary stage, so that it can be combined with the modern society, and be more widely disseminated and developed.

4. Theory Related

The scientific anthropological fieldwork method was laid down by Bronisław Kasper Malinowski, a representative of the British functional School, and Mr. Fei Xiaotong, a famous sociologist, who has made remarkable achievements in this field in our country. One of the most important research methods is participant observation. It requires the investigator to live with the respondents for a period of time to observe, understand and know their society and culture.

Field investigation can be divided into five stages: preparation stage, beginning stage, investigation stage, writing investigation report stage, and supplementary investigation stage.

Cultural bearing theory


The primary problem of cultural inheritance is what is the carrier of culture. According to the theory of cultural bearing, culture is transmitted and embodied through various carriers, such as language, art, customs, material heritage and so on. Different cultural carriers have different characteristics and functions and play an irreplaceable role in cultural inheritance.

China is famous for its profound cultural heritage. Cultural carrying in China means the protection and inheritance of traditional Chinese culture, including philosophy, literature, art, music, dance, handicrafts and other aspects of the heritage. This is of great significance for maintaining China's unique cultural identity and promoting national identity.

Cultural identity theory

Cultural identity theory focuses on the connection and identity between individuals and culture. Cultural inheritance studies focus on how individuals integrate into and accept the culture they belong to, and form their own cultural identity and identity through accepting and transmitting culture. Cultural identity plays an important role in social cohesion and harmonious development.

The theory of cultural identity was proposed by the American social psychologist Serge Moscovici in the 1980s. He is a leading scholar in the field of social psychology and has made important contributions to the fields of social cognition and social influence. Panksey first proposed the theory of cultural identity in his book *Social Influence and Social Cognition*.



Cultural identity theory emphasizes the relationship and mutual influence between individuals and the culture they belong to. Panksey believes that culture is not only the collective cognition and behavior pattern of a social community, but also an important source for individuals to obtain social cognition and personal identity. Cultural identity theory explores how individuals form their own cultural identity by accepting and transmitting cultural beliefs, values and behaviors.

Cultural identity theory emphasizes the importance of culture to individual identity, which has a profound impact on individual behavior, attitude and self-definition. The theory of cultural identity also involves issues such as inter-cultural

conflict and cultural diversity, which is of great significance for promoting social harmony and cross-cultural communication.

In addition to Panksey's cultural identity theory, there are other scholars who have also carried out research and theoretical construction on cultural identity, such as Stuart Hall's cultural identity theory and Nicolas Abercrombie's cultural identity theory. These theories contribute to the in-depth understanding and research of cultural identity.

China is a multi-ethnic and multi-cultural country, and cultural identity plays an important role in promoting national identity and social cohesion. The theory of cultural identity can help people understand their own cultural background and identify with shared values and customs, so as to strengthen the sense of identity of Chinese culture and promote national unity and social stability.

The theory of cultural identity can guide people to attach importance to and protect cultural heritage. By recognizing the importance and uniqueness of their own culture, people will be more active in inheriting and promoting traditional Chinese culture and maintaining cultural diversity and uniqueness.

Cultural identity theory also plays an important role in promoting cross-cultural communication and understanding. China is an open country and actively participates in international exchanges and cooperation. Through the theory of cultural identity, China can strengthen its self-confidence in its own culture and carry out cross-cultural dialogue and exchanges with other countries and regions to promote mutual understanding, respect and cooperation.

Cultural identity also has an important impact on individual identity and self-development. Understanding and accepting one's own culture can help an individual to build a positive self-identity, develop a healthy personality and self-confidence, and then thrive in personal life and society.

Post Modern theory

Postmodernism is a complex cultural and philosophical movement that originated in the second half of the 20th century, emphasizing the critique of modernist ideas and systems and exploring the limitations and inadequacies of modernism.

Postmodernism is not a strictly defined theoretical system, but a collection of ideas and viewpoints, including culture, art, philosophy, sociology and so on.

One of the characteristics of postmodernism is the suspicion of traditional knowledge, authority and power. Postmodernism believes that the rational and structuralist systems of modernism are biased and limited in the interpretation of the world, and emphasizes various perspectives and pluralism. It focuses on the playfulness of language and symbols, emphasizes the relativity of culture and the influence of context, and questions the absoluteness of truth.

In addition, postmodernism challenges linear, coherent, and stable narrative patterns. It tends to break the traditional story structure and adopt a fragmented and fractured narrative mode to reflect the complex and changeable reality. This narrative disruption is also reflected in the fields of art, literature and film, creating unconventional and subversive works.

Postmodernism is also concerned with questions of power and identity. It critically examines power structures in society, emphasizing the influence of identity factors such as social class, gender, and race, revealing the workings of power and the reality of inequality. This focus has fostered discussions of social justice, diversity, and inclusion in cultural and social theory.

In general, postmodernism emphasizes pluralism, playfulness, relativity, and counter-narrative, challenging traditional rationality, authority, and structure. However, postmodernism has also been criticized, with some arguing that it is too skeptical and subversive and lacks constructive solutions. In any case, postmodernism has had a profound impact on culture, philosophy, and social thought, triggering an important reflection and reevaluation of the modernist tradition.

5. Research related

The study of modern and contemporary dance

The ultimate goal of modern dance creation is to create more distinctive, novel and adaptable dance movement forms. Although the body shape of dancers has not changed much in the development of dance, people's cognition and concept of dance have been updated with The Times. Dance progress lies not only in the change of

movement, but also in the continuous innovation of the development of ideas and concepts to make it more personalized and more in line with the needs of The Times.

Liu Cong, (2016) stressed that dance forms should be innovative with the development of The Times. If traditional dance cannot express needs, it should be innovative and use new dance concepts to create performance forms and convey emotions more truly. Modern dance is more free than folk dance. Wang Zhiyan (2013) believes that modern dance transmits emotions through human body language, but the ultimate goal is not limited to emotional transmission.

The study of national folk dance

Zi Huajun (1998) pointed out that it is a dance form created by a specific group to express a specific way of life, rich in national emotions and cultural elements, and highlights distinct national characteristics. In China, the traditional folk dance has gradually become independent from the international stage in its creation and expression.

Lv Yisheng (2004) advocated that while exploring the core characteristics of ethnic folk dance and following its development process, it should also create a new dance adapted to the characteristics of The Times, based on inheriting and carrying forward the excellent traditional culture, and integrating the elements of The Times and the characteristics of life. From another point of view.

Yu Ping (1990) emphasized that folk dance is a cultural phenomenon born with the living culture of the national people. He believes that in such a folk culture background, national folk dance and modern dance can complement and communicate with each other, and make progress in common development. As for the development of ethnic folk dance.

Chen Nan (2015) pointed out that since the 1980s, China's ethnic folk dance has experienced a great leap in development. In the past 30 years, no matter in the theme creation, dance structure, dance movements, music and other aspects, the national folk dance has shown a diversified development trend.

The key to teaching is to integrate the national spirit and cultural connotation of Qiang minority nationality into teaching, so that students can better understand in the process of learning.

Zeng Huilin (2018) emphasized in his research that Chinese universities are developing towards bilingual teaching of sports dance. This trend takes the teaching design concept as the driving force, draws on the bilingual teaching ideas and experiences at home and abroad, and applies it to the teaching scheme of dance elective course for college physical education majors. This programme not only covers teaching research, goal setting, programme design and assessment development, but also makes several recommendations. It includes optimizing the teaching strategy to adapt to the actual situation, improving the bilingual teaching evaluation mechanism of dance sport, strengthening the construction of bilingual teachers of dance sport, selecting bilingual teaching materials suitable for dance sport, and integrating bilingual knowledge and content of dance sport into the competition or grading mechanism.

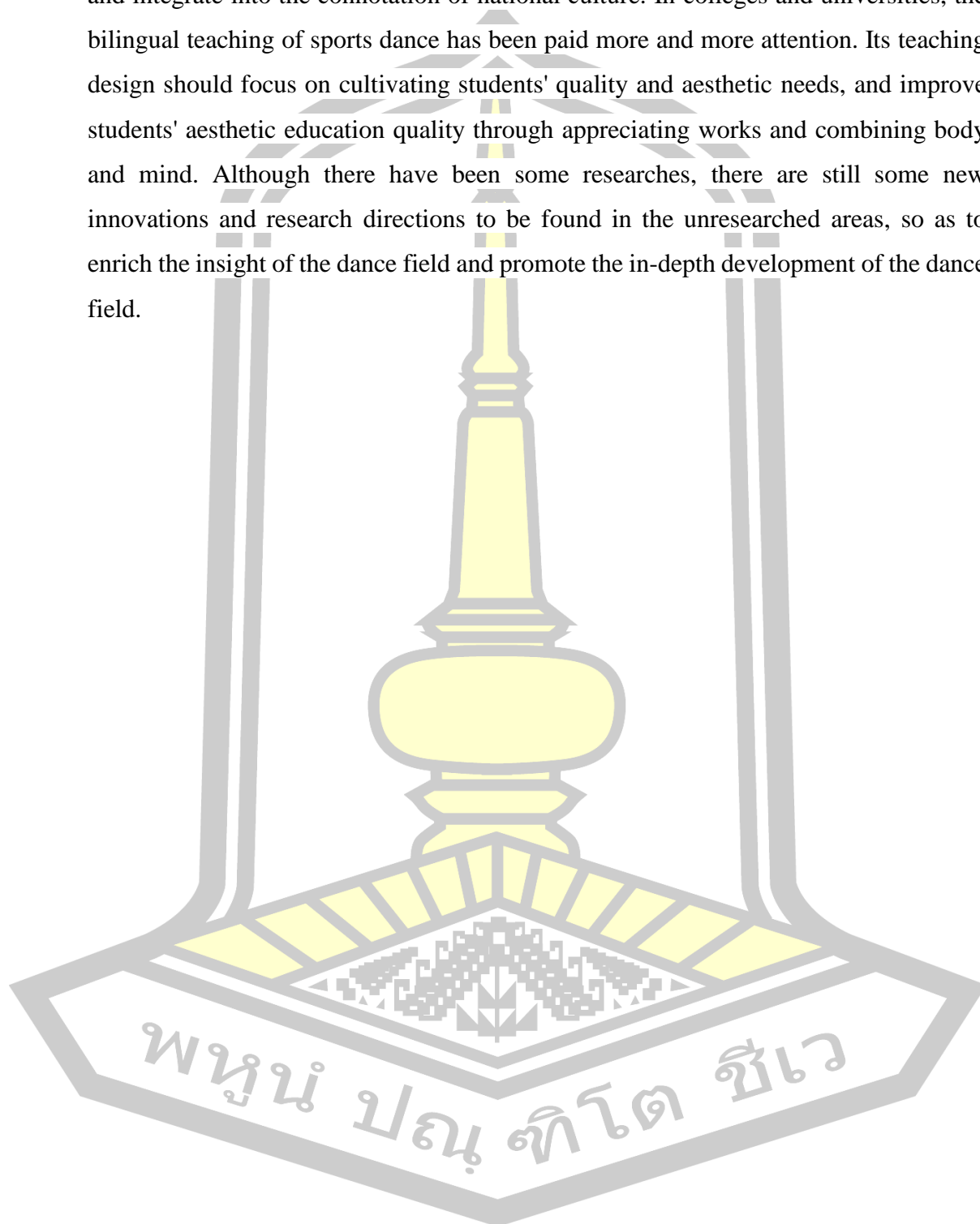
Fu Mengqiao (2017) proposed that teaching design should be closely focused on the goal of meeting the needs of college students' literacy and aesthetic education. To do this, we need to think deeply and study the characteristics of students, and then develop targeted content according to the characteristics and put it into practice. She stressed that there are two main areas of curriculum design that can be divided into. First of all, through the appreciation of works to enhance students' humanistic spirit and aesthetic quality. Secondly, the combination of physical training and mental health, the use of interdisciplinary concepts and methods, adjust and improve the course objectives and content, in order to improve the quality of college students in an all-round way.

Research summary:

The goal of modern dance creation is to create unique, innovative forms that meet the needs of contemporary culture. Although the body shape of the dancer is relatively stable, the cognition and concept of dance are constantly updated. The progress of dance not only depends on the change of movement, but also includes the innovation of developing ideas and ideas. Modern dance has a greater degree of freedom, it is not only a way to convey emotions.

Ethnic folk dance is created by a specific group to express a specific way of life, contains strong national emotions and cultural elements, and emphasizes national characteristics. Under the background of folk culture, folk dance and modern dance can complement each other and develop together.

The teaching of Qiang minority folk dance needs to preserve its unique style and integrate into the connotation of national culture. In colleges and universities, the bilingual teaching of sports dance has been paid more and more attention. Its teaching design should focus on cultivating students' quality and aesthetic needs, and improve students' aesthetic education quality through appreciating works and combining body and mind. Although there have been some researches, there are still some new innovations and research directions to be found in the unresearched areas, so as to enrich the insight of the dance field and promote the in-depth development of the dance field.



CHAPTER III

Research Methodology

1. Scope of Research

1.1 Scope of research content

The purpose of this study is to explore the integration of Chinese contemporary dance creation and Qiang minority dance creation, and the impact of this integration on cultural inheritance and innovation. It specifically includes the trend and goal of Chinese contemporary dance creation, the characteristics and development of Qiang minority dance, and the interaction and complementary relationship between the two.

1.2 Scope of Area to Study

This focusing to study on the Qiang minority folk dance in the Northern Sichuan region.and experiment to make a new form of Qing dance in Chinese contemporary dance style.

1.3 Scope of time

2022 - 2024

2. Research Methods

2.1 Population Sample

In this study, by adopting appropriate sampling methods, the population samples related to the blending phenomenon of Chinese contemporary dance and ethnic folk dance are selected. Samples will be taken from people from different backgrounds, different regions, and different areas of expertise to ensure diversity and representation of the sample.

First of all, dancers with rich experience in modern dance will be selected as samples, they can come from professional dance groups, dance academies, etc. Secondly, Qiang minority dancers from the northern Sichuan region will be selected to gain their experience and insights in the inheritance and development of ethnic folk dance. In addition, professionals such as dance educators, cultural studies scholars, and art critics will be selected as samples to obtain their views on the integration of dance cultures.

In order to ensure the breadth and depth of the research, an appropriate number of samples will be selected for in-depth interviews to obtain their opinions and experiences on the integration of modern dance and ethnic folk dance. Through these samples of different backgrounds, more comprehensive research results are obtained to better understand this research topic.

2.2 Research Tools

Questionnaire:

Structured questionnaire was designed to survey dancers, Qiang minority dancers and related professionals. The content of the questionnaire includes background information, views on the phenomenon of dance blending, creative experience, etc., to collect different views and opinions.

Observation:

Travel to Qiang minority inhabited areas in northern Sichuan to observe and record Qiang minority folk dance performances. Record dance movements, forms, music and audience reactions to gain insight into cultural connotations and expressions.

In-depth interview:

In-depth interview with modern dance creators, Qiang minority dancers, dance educators, etc. In a semi-structured format, respondents are guided to share experiences and insights and gain professional perspectives.

2.3 Data Collection

Literature and data collection:

collect books, documents and materials related to modern dance and folk dance. These materials will be used to understand the history, cultural background and characteristics of different styles of dance, and provide theoretical support for research.

Video recording:

The use of video equipment to record dance performances and exchanges in the course of live observation and participation. Video data can provide intuitive observation data that can help analyze dance movements and emotional expressions.

2.4 Data sources and analysis

This study will use multiple data sources and different analysis steps to comprehensively and deeply study the communication phenomenon between modern dance and ethnic folk dance. The main steps are as follows:

1. Literature data analysis of CNKI: Firstly, literature on modern dance and folk

dance was collected from academic databases such as CNKI. Through literature review, the viewpoints of different researchers are sorted out and compared to find commonalities and differences. Further, the cases, concepts and viewpoints provided in the literature are summarized and summarized to form a preliminary understanding of the communication between modern dance and national folk dance.

2. Analysis of field investigation data: After field investigation in north Sichuan, data of field observation and interview were collected. First of all, the observation data were sorted out, including the performance scene and performance characteristics of Qiang minority folk dance. Then, the content analysis of the interview data is carried out to explore the interviewees' views and practical experience on dance exchange and integration. Through qualitative analysis, the characteristics and changes of Qiang minority nationality dance in cultural inheritance and modern performance are revealed.

3. In-depth interview data analysis: After in-depth interviews with modern dance creators, Qiang minority dancers and dance educators, professional opinions and experiences were collected. First, the interview content was coded and classified to identify key themes and patterns. Then, through content analysis, the author explores their views on dance communication, difficulties and successful cases to provide an in-depth perspective for the understanding of communication and integration.

4. Video recording data analysis: * Visual data is provided for video recording of dance performances. Through video analysis, focus on dance movements, emotional expression and presentation of cultural elements. From the visual point of view, this paper deeply discusses the artistic display of the exchange between modern dance and folk dance in the actual performance.

5. Interdisciplinary analysis: Comprehensive analysis of literature data, field survey data, interview data and video recording data. Through the use of cultural

anthropology, dance, sociology and other multidisciplinary methods, the information of different data sources is verified, and the communication phenomenon between modern dance and ethnic folk dance is interpreted from different dimensions. In addition, with the help of interdisciplinary analysis, we can also deeply analyze the social and cultural background and influence behind it.

Through the above analysis steps, this study will comprehensively understand the communication phenomenon between modern dance and ethnic folk dance, and deeply explore their significance and value in cultural inheritance and contemporary dance creation.

2.5 Research Report

After data collection and analysis is completed, the research results will be collated and presented for the purpose of writing the research report.

1. Introduction
2. Communication between Chinese contemporary dance and Qiang minority dance
3. Characteristics and development of Qiang minority dance
4. Chinese contemporary dance creation and cultural integration
5. Data analysis and interdisciplinary interpretation
6. Conclusion and Enlightenment
7. Full paper presentation
8. Research Article presentation

Through the above structure, the research report will comprehensively present the communication phenomenon between Chinese contemporary dance and Qiang minority dance and its significance in cultural inheritance and dance creation, and provide in-depth insight for the research and practice in the field of dance.

CHAPTER IV

Dance Creation process and Research Results

In this chapter, the researchers will introduce the dance creation process of the Chinese Contemporary Qiang minority dance in the work call " Cloud". Create it from the following points :

1. Qiang minority ethnic dance and music cultures
 - 1.1 Dance
 - 1.2 Music
2. Creation of dance design process
 - 2.1 Concept design
 - 2.2 Improvement of the conceptual design
 - 2.3 Background Knowledge
 - 2.4 Dance application
 - 2.5 Script and interpretation
 - 2.6 Dancers
 - 2.7 Experiments for Dance Movements
 - 2.8 Music design
 - 2.9 Clothing and hair style design
 - 2.10 Set design
 - 2.11 Performance presentation to scholars
 - 2.12 Dance critics
 - 2.13 Revised for Choreography
 - 2.14 Public Performance
3. Research Finding
4. Body of Knowledge

1. Qiang minority Ethnic dance and music cultures

The Qiang minority people are an ancient ethnic group in western China, calling themselves "Rmai" and "Erma", and are known as "the people on the clouds". In the contemporary Chinese society, there are 56 minorities living there. The Qiang minority

people is one of the traditional Chinese minorities. Each ethnic group is a big family of equality, unity, mutual assistance and harmony.

The Han minority occupies most of China's territory, and the Qiang minority is an ancient nation in western China. Including Aba Tibetan and Qiang minority autonomous prefecture of Maoxian, Wenchuan County, Mianyang, Beichuan Qiang minority autonomous county, Pingwu County, the rest of the dipora in Aba pine pan, black water, Jiuzhaigou County, Danba County, Ganzi Tibetan autonomous prefecture, Dujiangyan, Ya minority distribution in Guizhou Jiangkou County, Shi Qian County, grassland, county, county, Baoji chicken parts, southern Gansu, Yunnan, the existing population of about 309576 people.

The ancient Qiang minority has a wide and far-reaching influence on the development of Chinese history and the formation of the Chinese nation. The Qiang minority people call themselves "Erma" or "Erba", which are called "the people on the clouds". It is mainly distributed in Maoxian County, Wenchuan, Li, Songpan and Heishui County Aba Tibetan and Qiang minority Autonomous Prefecture of Sichuan Province and Beichuan Qiang minority Autonomous County Mianyang City, while the rest are scattered in Ganzi Tibetan people in Danba County, Jiangkou County and Shiqian County Tongren and Guizhou Province. Most of the Qiang minority people live in high mountains or semi-mountainous Pingwu County and areas, while a few people live near the towns along the highway, living together with the Tibetan, Han and Hui people. (Zhang Wei 2019)

The formation of the dance style, lively rhythm and powerful movements of the Qiang minority are closely related to the special history and living environment of the Qiang minority as well as the strong, brave, bold and free ethnic character formed in the long and arduous struggle. It is mainly divided into four categories: self-entertainment dance, sacrificial dance, ritual dance and assembly dance. The basic movements are relatively consistent, and each one has its own characteristics. The most representative types of self-entertainment dance are "salon" and "sword", which are closely related to festivals and festival activities.

The Qiang minority live a leisurely and comfortable life. Due to their love for the Qiang minority, they specialized in field trips, data collection and artistic research and gained creative ideas.

The Qiang minority dances also includes dances featuring Qiang minority costumes and architecture. The Qiang minority costumes and architecture are an important part of the Qiang minority culture, and the dancers usually wear the traditional Qiang minority costumes and architectural patterns to express their love and respect for the Qiang minority culture. It has strong national characteristics and cultural connotation, but it also has high artistic value and cultural significance.

The essence of Qiang minority dance is from elegant and smooth steps to precise and powerful steps. The Qiang minority dance depicts a touching story that records the life and emotion of the Qiang minority. Local cultural diversity is one of the highlights of northern Sichuan, with rich ethnic cultural traditions, especially the Qiang minority culture. (FanYan. LouYou Chen 2019)

The distinction between primitive dance creation and contemporary dance creation reflects the evolution of dance in different historical and cultural environments. Original dance is often rooted in specific cultural and social activities, and it is more ceremonial, designed to celebrate, sacrifice, or convey specific messages. This dance is more subject to traditional regulations, movements and forms are deeply influenced by local culture and beliefs, is part of community life and carries the values and traditions of cultural groups.

In contrast, contemporary creation emphasizes individual expression and innovation. Dancers and creators have greater freedom in the creative process, and can incorporate different dance styles and techniques. Contemporary dance works are often more abstract, focusing on the independent interpretation of emotions, social problems or individual experiences, rather than the symbolic meaning emphasized by traditional dance.

In terms of cultural background, primitive dance is deeply influenced by local culture, tradition and religion, and is a part of community life. It carries the traditions and values of specific cultural groups. In contrast, contemporary creation is not limited to specific cultures, and can integrate multi-cultural elements to form cross-cultural expression.

In terms of aesthetic concept, the aesthetic concept of primitive dance is more in line with the traditional aesthetics of local culture, emphasizing the symbolic meaning of form and action. And the aesthetic concept of modern and contemporary

creation is more open and more diverse. Creators may pursue unique visuals, emphasizing the creative use of the body and space.

In the performance environment, the original dance is usually performed in the community or on specific occasions, and it is a part of the community life. In contrast, Contemporary creation is more inclined to perform on the professional stage to provide a wider artistic experience for the audience. This makes contemporary dance more accessible to the public, conveying unique visual and emotional experiences to audiences through professional venues.

In general, primitive dance and Contemporary creation show obvious differences in terms of form, cultural background, aesthetic concept and performance environment, reflecting the evolution of dance under different historical and cultural environments, as well as the creators' different understandings and pursuit of dance.

1. Dance

The primitive Qiang minority has always had primitive religious beliefs, while the contemporary Qiang minority dance chose to retain this religious and primitive dance style.

The Qiang minority people prevails in animism. These characteristics have also been reflected and sublimated in the Qiang minority dance. Dance is of great significance to the life of Qiang minority. The Qiang minority people dance, whether it is weddings, funerals, festivals, or even grazing, houses and harvesting activities in daily life. Dance has become an indispensable part of Qiang minority life, and is an important form of Qiang minority culture.

Starting from the original Qiang minority ethnic dance art, it can reflect the mutual influence and traditional origin relationship between Qiang minority ethnic culture and Han and Tibetan culture in the long-term development process. The forms of Qiang minority folk dance can be divided into three kinds: sacrifice, entertainment and etiquette. Its representative forms mainly include "Sarang", "Xitai", "mat" jump ", "sheepskin inspiration ", " Jinuna Wa " and so on. The main performances are the sacrificial dance — wu dance and the dance of "Guozhuang" (called "Guozhuang" in the Qiang minority language).



Figure 2. wu dance of Qiang minority
 March 2024 Aba Qiang minority Autonomous Prefecture
 Photography: researcher

Witch dance

The sheepskin drum, or sheepskin drum, is the main dance form of the Qiang minority Wu dance, which spread in the Spring and Autumn Period and the Warring States Period 22,700 years ago.

During various diseases of the Qiang minority, witches are invited to dance skin drum. Generally, after the death of the elderly, the drum jumps for 3 days and 3 nights, and the relatives and friends of the deceased participate in the drum. The number is not limited, behind the wizard, from right to left, or from right to right. First, the curve, then the circles. (Ou Kai 2014)

พหุบัน ปณุ ทิโต ชีเว



Figure 3. dragon dance of Qiang minority
 March 2024 Aba Qiang minority Autonomous Prefecture
 Photography: researcher

Jump hemp dragon

Wizard dancing in prayer for the rain. The dancer holds a faucet with a handle, and the dragon body is made of a thick hemp rope more than 6.7 meters long. When you tap, long twines ring around and crackling. Its movement skills are difficult, and the steps are mainly used to jump the skin, and the wizard jumps and read the spell to pray for rain. (Fan YanHua.Lon YouChen, 2018)

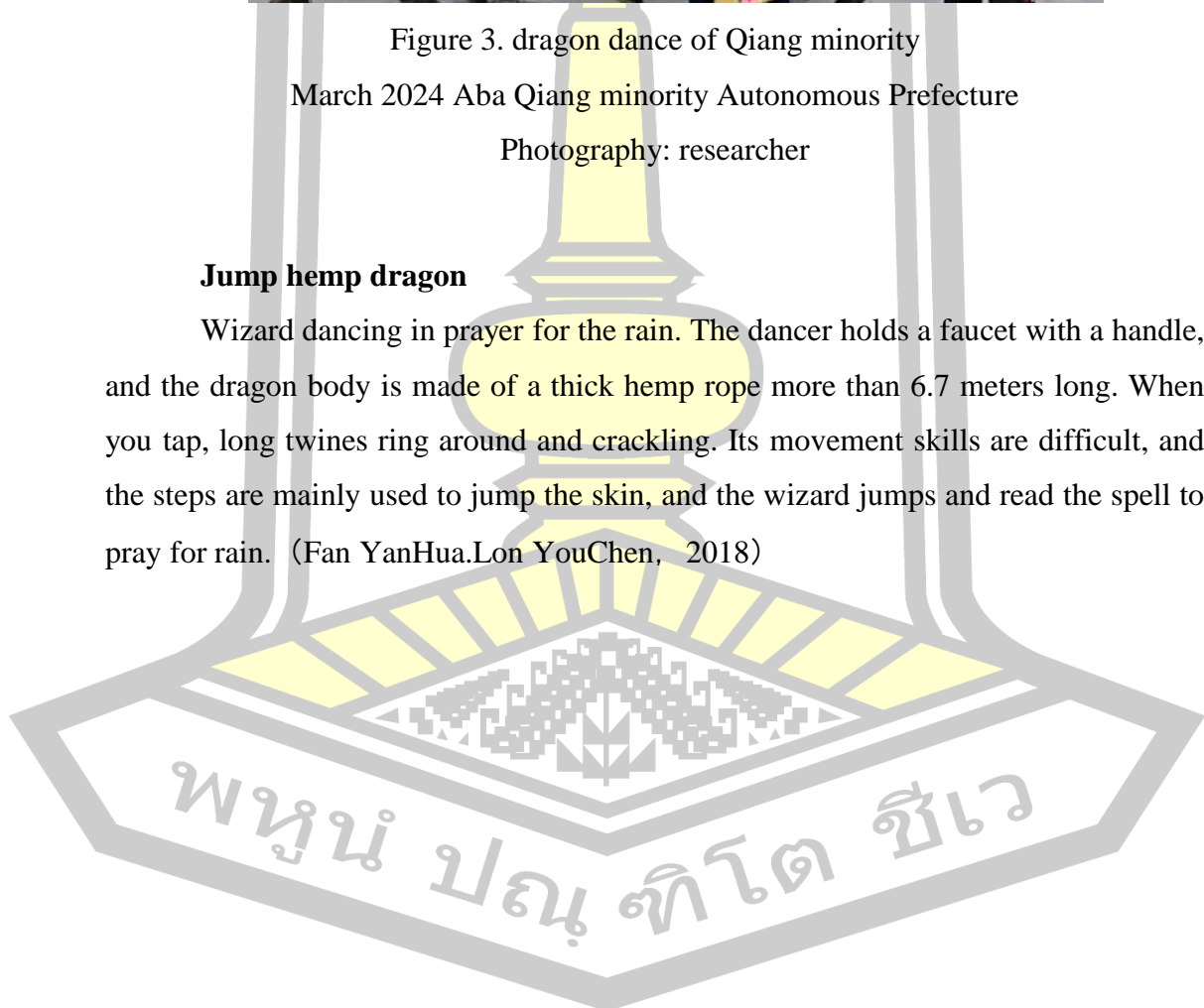




Figure 4. Sacrifice Dance of Qiang minority
 March 2024 Aba Qiang minority Autonomous Prefecture
 Photography: researcher

Qiang sacrificial dance

This is a dance to worship the mountain god and pray for a good harvest. It comes from the ancient customs of the XiQiang minority ethnic minority. Dancers wear masks of phoenixes, lions, tigers, leopards, cows, sheep, pigs and so on, leading the entrance. The dance is still very popular among the Qiang minority people in Sichuan Province. In early October, young and middle-aged people went to the mountains to sing and dance to entertain the gods (Ou Kai, 2014)

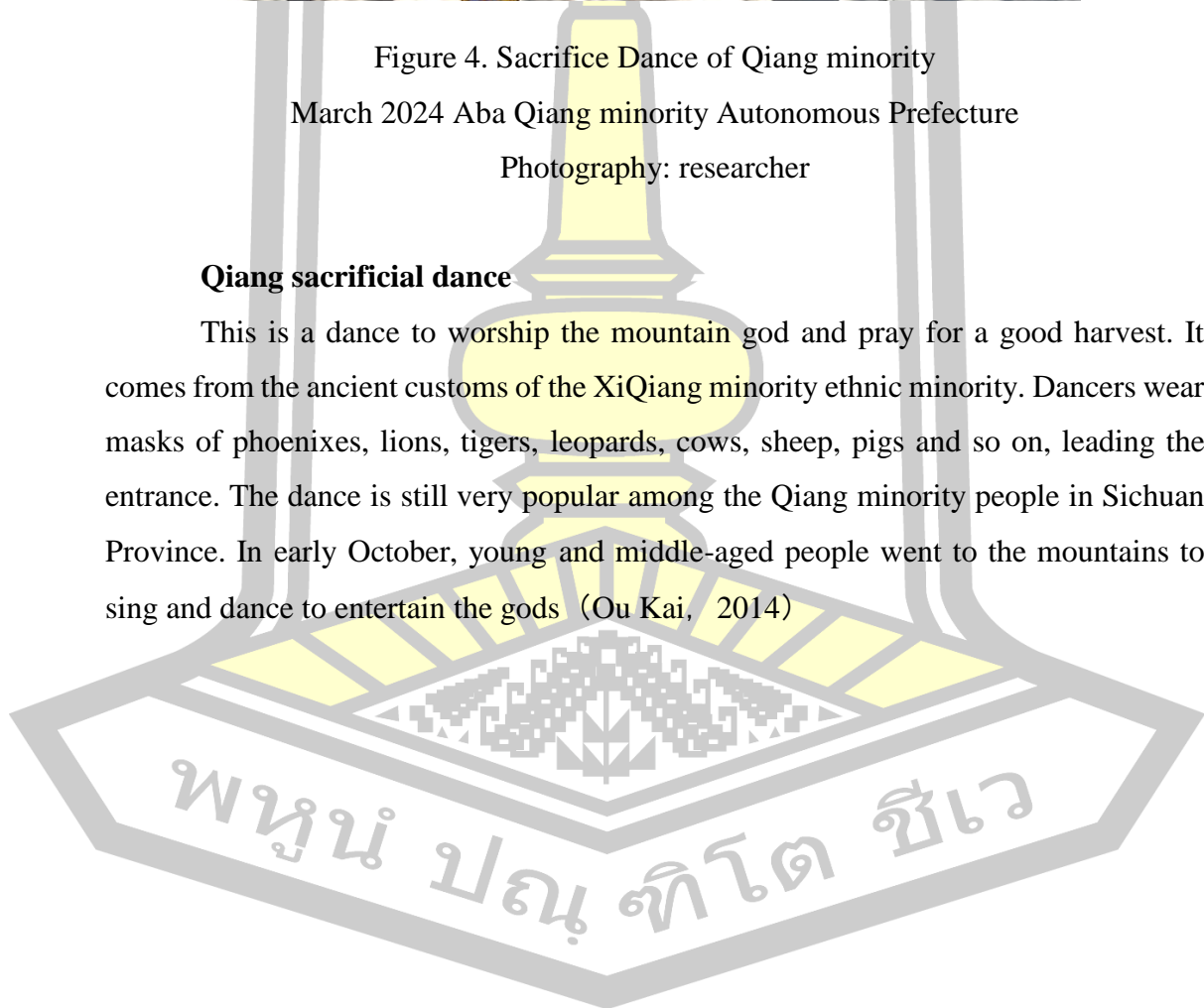




Figure 5. Qiang minority , Guozhuang
November 2023 Aba Qiang minority Autonomous Prefecture
Photography: researcher

Guozhuang (Sharan)

It jumps during holidays, marriage, and labor. Men and women were across, each in rows, hands and dancing. Usually led by old people who can sing and dance, men and women sing and answer, and sing and dance simultaneously. When the ball enters the allegro, two rows of men and women exchange positions, or people pull hands from someone else's armpits and shuttle back and forth. Exercise is changeable, knee trembling, waist and hip torsion is the basic characteristics. During the dance, the movements accelerates with the rhythm of the song and eventually reaching a climax. There can be dozens of dancers. The whole night, the atmosphere was warm. (Ou Kai2014)

The theme of choosing "XiangYun" as a dance work in this study is out of the deep understanding and expression of Qiang minority culture and natural elements. In the Qiang minority culture, clouds have always been regarded as a symbol of mystery and auspicious, with many good meanings, such as auspiciousness, happiness, harmony and so on. The choice of this theme aims to convey the respect for and inheritance of

traditional culture through dance, and to integrate it into the creation of contemporary dance.

The connection between the dance and the clouds is inspired by the Qiang minority people's unique understanding of the clouds and the symbolic significance of the clouds in the Qiang minority culture. In the dance, the movements and choreography of the dancers can imitate the movement, changes and flow of clouds to express the mysterious beauty of clouds in nature. The dancer's body movements can simulate the shape and posture of the clouds in the sky through undulating, light steps, and varied arm and finger movements.

As a theme, clouds can also express the awe and worship of nature through dance. The movements in the dance can learn from the ethereal and elegant characteristics of the clouds, presenting the close connection between the dancers and nature. The choreography of the dance can incorporate elements from the traditional Qiang minority rituals, making the whole work more ceremonial and reflecting the awe of nature.

In addition, the choice of clouds as the dance theme can also create a stage effect with a sense of mystery and surreal atmosphere through the design of music, lighting and stage design. By expressing the beautiful meaning of clouds through the dance can not only show the unique beauty of Qiang minority culture, but also inject the connotation of traditional culture into the contemporary dance, making the work more profound and connotation.

Therefore, the choice of the theme of " XingYun " not only reflects the value and inheritance of the Qiang minority culture, but also provides rich expression elements for the dance creation, making the dance works more culturally unique and ornamental.

2. Music

The musical elements of Qiang minority dance play an indispensable role, and its development context passes through the history and times, from the past folk songs, labor songs, custom songs and wizard's songs, to the modern music innovation, deduce a rich and colorful cultural connotation.

In the past, Qiang minority music reflected all aspects of society, culture and life at that time. Today, Qiang minority music, on the basis of inheritance, pays more

attention to personalized expression and the integration of The Times, creating a vivid picture of Qiang minority music and folk songs were an important part of the Qiang minority music. His solo and duet singing took various forms, and the lyrics mainly reflect the hard life of the Qiang minority people in the old society. These songs convey the tenacity and strength of the Qiang minority culture. With the development of the society, the Qiang minority people gradually adapted the lyrics and created new folk songs to show the joy and progress of a new life (Shen Lei and Xu Jing, 2011).

Labor song is another rich and colorful form of music, including ploughing song, harvest song, grass gathering song, etc., aiming to record and express the joy and toil of different labor scenes. These songs reflect the understanding of the Qiang minority people in their free beat of labor and become a unique symbol in the Qiang minority culture. Different from folk songs, the rhythm of the labor song is more flexible and fits in line with different labor rhythms, making the dance have more vitality (Zhang Wei, 2019).

As the musical accompaniment of traditional ceremonies, custom songs include wedding songs, wine songs and mountain tunes, showing the diversity of Qiang minority culture. As the representative of the festive song, the wedding song conveys the joy and blessing in the wedding ceremony through the chorus of accompanying the ladies and the bride. These songs not only have strong cultural characteristics of the Qiang minority people, but also innovate on the basis of tradition, injecting new vitality into the inheritance of culture.

The wizard's song, as the singing expression of the wizard in the sacrificial ceremony, reveals the Qiang minority people's worship and blessing for the gods and ghosts. These songs carry the ancient folk tales and witchcraft legends of the Qiang minority people, and arouse people's curiosity about the mysterious world through the rhythm and melody of the sound.

In the past, Qiang minority music showed a significant contrast with modern music, not only in singing forms and song types, but also in the content of lyrics, the use of Musical Instruments and aesthetic trends.

In terms of singing forms and song types, the music in the past mainly took folk songs, labor songs, custom songs and wizard's songs, among which solo and duet were the main singing forms of folk songs, while labor songs, custom songs and wizard's

songs serve the needs of labor, traditional ceremony and sacrifice respectively. Modern music pays more attention to personalized expression and innovation, covering a wider range of topics, from daily trifles to social issues, with more diversified song types and more flexible singing forms, adapting to the modern aesthetic trend.

In terms of lyric content, the music of the past mainly reflected the life of the Qiang people in the old society. Folk songs took suffering as the theme, labor songs featured joy and hard work, and custom songs and witches' songs focused on the content of traditional rituals and sacrifices. The lyrics of modern music are more diversified, not only the expression of emotion and interpersonal relationship, but also involve the broader content such as social observation, emphasizing the reflection of all aspects of modern life (Yang Li, 2006).

In terms of Musical Instruments, the music in the past often used the traditional single-sided sheepskin drum, bell ringing, mouth string, Qqiang minority flute and suona instrument, which provided a unique musical charm for the dance. Modern music, while retaining traditional instruments, it may introduce new instruments or adopt modern sound technology to better meet the needs of modern music creation.



Figure 6. Qiang minority musical instruments (Sheepskin Drum、Harmonica)

<https://ml.mbd.baidu.com/r/1hLbcv65Pi0?f=cp&u=9a8a3af3351124d6>

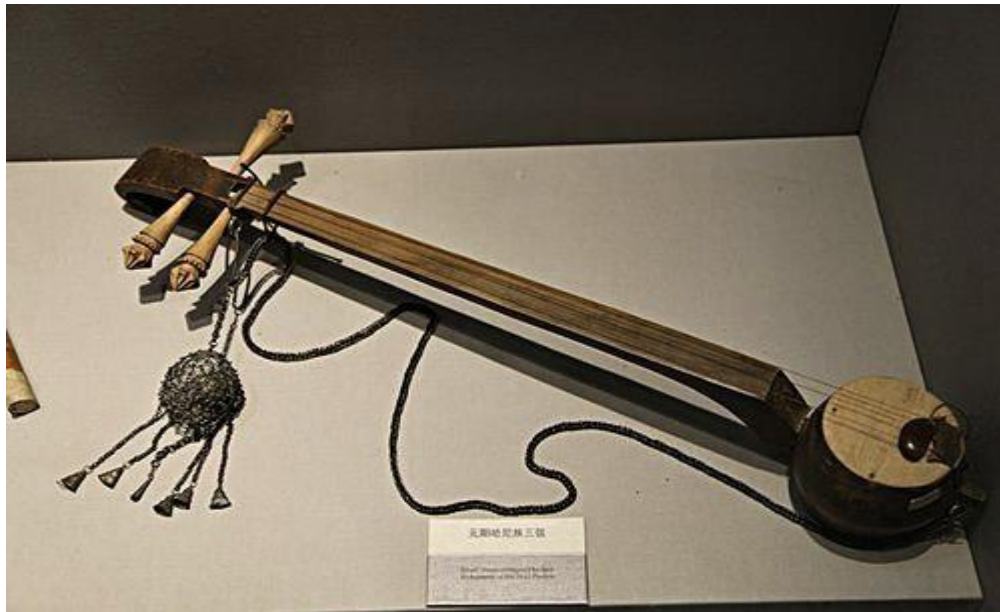


Figure 7. Qiang minority musical instruments (String)

<https://ms.mbd.baidu.com/r/1hLbhqwtMaY?f=cp&u=deee666308f1b9a6>

In terms of the aesthetic trend, the music in the past emphasized the inheritance of traditional culture and paid attention to the symbolic significance of the culture, religion and ceremony contained in the songs, while the music aesthetics is often restricted by the local cultural traditions. Modern music, on the other hand, pays more attention to individual expression, is more open and free, and aesthetic trends may be more influenced by globalization, integrating multicultural elements and making music more inclusive and innovative.

These comparisons highlight the diversity and change of Qiang minority music in the historical evolution. The modern Qiang minority music, while retaining the traditional elements, pays more attention to innovation and personalization, making the Qiang minority culture better adapt to the development of contemporary society in the expression of music.

In general, the development process of Qiang minority dance music is rich and colorful, inheriting the ancient and profound cultural heritage, and showing new vitality under the impetus of The Times. Music of the past is like folk songs and Lao

Moving songs recorded the lives of the people at that time, while modern music better conveyed the Qiang minority people's unique understanding of life, nature and

culture through innovation. The inheritance and innovation of this music make the Qiang minority dance, accompanied by the music, look like a beautiful picture scroll, showing people the unique charm of the Qiang minority culture.

2. Creation of dance design process

1. Concept design

The original Qiang minority people have always had original religious beliefs, and the contemporary Qiang minority dance chooses to retain this religious and primitive dance style.

The Qiang minority people prevailed in animism. These characteristics are also reflected and sublimated in the Qiang minority folk dance. Dance is of great significance in the life of the Qiang minority people. The Qiang minority people can dance, whether it is weddings, funerals, festivals, or even grazing, building houses and harvesting activities in daily life. Dance has become an indispensable part of the life of the Qiang minority people and an important form of the Qiang minority culture (Sun AiHua, 2014)

From the original Qiang minority dance art, it can reflect the mutual influence and the traditional origin relationship between the Qiang minority culture and the Han and Tibetan culture in the long-term development process. The forms of Qiang minority folk dance can be divided into three types: sacrificial, entertainment and ceremonial types, and their representative forms mainly include: "Sarang", "Xistep", "mat armor jumping", "sheepskin inspiration", "Jinuna · tile" and so on. The main performances are sacrificial dance — wu dance and "Guozhuang" (called Guozhuang "sa Lang" in Qiang minority language).

Contemporary Qiang minority people dance in festivals, mainly in Guozhuang and sacrificial dance. The Qiang minority dance form is passed down from generation to generation, and the most common one is that people hand in hand. This form also copies the history of the Qiang minority people. In order to ensure safety, the original Qiang minority people chose a tribal form to build a circle and form an unlimited number of people. The size of the circle is determined by the number of people. (Wu Fang Yuan 2013) .

The main dance has many forms, such as dialogue performance, ordinary dance, etc. The Qiang minority ethnic dance siege circle is usually arranged counterclockwise, which has a certain relationship with the salang dance. The movement is on the right, so the dance movement is counterclockwise, and the movement, leg and shoulder movements usually start from the right. For the group dance, it is more comfortable to move to the right in the counterclockwise direction. Moreover, Sarang is an improvement of strongmen, mainly for entertainment. Therefore, Sarang is relatively casual, does not need to follow strict rules and has no fixed dance form. The rhythm of the movement and the formation are determined by the leader

From the dance posture: can summarize Qiang minority Mao County as a high dance, when the body is vertical, the upper body movement range is not changed, almost without the upper body bending the downward movement; Qiang minority County dance, can be summarized as low dance, in the dance knee bending, even the knee bending and ground contact, and the upper body forward and lower posture, there will be a lot of downward movements. From the crotch to the swing dance action, the dance action is very heroic, and then the simultaneous swing, the foot action is closely combined. Their center of gravity is mainly early in the low pressure and then assumes a swinging shape that makes the movement more variable and powerful. (Luo JiaQi, 2015)



Figure 8. Local Qiang minority Festival song and dance celebration

Website: <https://www.meipian.cn/e7qy7x7>

30, December 2023

2. Improvement of the conceptual design

The work "Xiangyun" is a pas de deux for Qiang minority women in northern Sichuan, highlighting the creative concept of "people-oriented". The auspicious thing in the theme is auspicious in China, and "auspicious" describes the yearning for a better life. These works are choreographed combined with traditional Chinese culture. The sense of history is interpreted from the sense of space, condensing the grand narrative into body language, expressing the rich connotation of Chinese national culture and the spirit of The Chinese era, such as the joy and happy life of the Qiang minority in the festival. I make full use of the Chinese expression to construct the shape and soul of the dance.

"Xiang" closely follows the theme and power of "cloud", uses the technology of symphony choreography, and constantly changes and develops in the first, second and third degree space. There are about a dozen different ways of lying down, squatting down, standing up and walking in the air, but each change is to achieve the simplest "cloud" power. On the stage, arrange a variety of "walk", feet alternate, small stride, stride, stride, jump stride method, creating a wonderful "sense of space". From bending over to standing up, from bending over in the air, and then walking in the clouds, the trend from the bottom up, from low to high, means from the suffering of the ancient feudal society, depression to the direct release of life. Walking elegant, walking high and chic, walking relaxed and happy, metaphor like a cloud, carefree pure and beautiful, overlooking the vast sky in the distance, looking forward to the future.

3. Background Knowledge

Using Qiang minority ethnic primitive ritual festival custom, around the new theme, the nature of life desire, happy life, actors represent the clouds in the sky, abstract and bold expression, highlight the contemporary social development think they live a happy, carefree life, with the original Qiang minority ethnic dance rhythm, basic rhythm through the new creation, Qiang minority ethnic dance has a long history, combined with traditional customs and national festival style, has a unique national characteristics and cheerful entertainment.



Figure 9. Local Qiang minority inheritors
November 2023 Aba Qiang minority Autonomous Prefecture
Photography: researcher

The original and gorgeous costumes of the Qiang minority people became pure white, reflecting the image of the characters, and the women are gentle and pure. The music also integrates the original continuous joy into more levels, from slow to fast, and the second paragraph adds adaguses, constantly changing in a new contemporary way. The main form of the Qiang minority dance is the folk dance based on the flute performance of the (Gao ChangMiao, 2013) .Qiang minority people.

The flute is an indispensable instrument in the life of the Qiang minority and the basis of the dance. The Qiang minority dances also include dances themed on the Qiang minority costumes and architecture.

The Qiang minority costumes and architecture are an important part of the Qiang minority culture, and the dancers usually wear the traditional Qiang minority costumes and architectural patterns to express their love and respect for the Qiang culture (Chen Qian, 2015) .

The characteristics of Qiang minority minority dance also include rich dance forms and skills, mainly group dance and solo dance. It has strong national characteristics and cultural connotation, but it also has high artistic value and cultural significance. In the course of evolution, it has fused and developed various art forms,

including dance, literature, music, and some other artistic elements. Through the continuous integration and development of the qiang minority dance, the emotional changes and inner feelings of the dancers can be expressed more and more accurately through the dance, reflecting the enthusiastic expectation of the Qiang minority for a better life in the dance. The artistic value of modern dance is usually reflected in the aspects of inspiration, understanding, sublimation, reinforcement, latent and so on.

The contemporary dance art with the aesthetic value as the core shows the aesthetic value of the creation subject with the help of the specific dance works, and appreciates the creation subject with the help of the dance art, so as to meet people's aesthetic requirements (Zou LinLin, 2015) .

In the form of dance with folk characteristics, it expresses the happy life of the people under the socialist modernization construction, and exudes a strong charm of The Times. With the different cultures and historical forms of the Chinese nation constitute the basic characteristics of dance, dance has distinct characteristics. While performing dancers, she was also an entertainer, both actors and audience. Dance in different regions has different styles and schools, as well as various folk dances, including sacrifice and prayer in songs and dances, songs and dances accompanied by festivals during labor, and also using songs and dances to praise love and life. A little bit of life into the dance movements, to obtain the sublimation of art and attraction. By creating Qiang minority dances, you can better understand the Qiang minority culture and inherit and inherit the excellent traditional Chinese culture. Dance can reflect the particularity of national culture, and clearly record and express the body language in its daily life and work. This situation can ensure the inheritance and popularization of the culture (zhou LinLin, 2015) .

Lin Chen said: "Following the different cultures and historical forms of the Chinese nation constitute the basic appearance of dance, dance has distinct characteristics. While performing dancers, she is born as an entertainer, both an actor and an audience."

The dance in different regions has different styles and schools, and there are various kinds of folk dances, including sacrifices and prayer in songs and dances, songs and dances accompanied by festivals during labor, and praise love and life with songs and dances. The little bit of life into the dance movements, to obtain the sublimation

and appeal of art. Through the creation of the Qiang minority dance, you can better understand the Qiang minority culture, and inherit and carry forward the excellent traditional Chinese culture. Dance can reflect the particularity of national culture, and clearly record and express the body language in the daily life and work of a nation. This situation can ensure the inheritance and popularity of culture.

Table 1. Analysis of Qiang minority dance elements in Northern Sichuan

Dance elements	Signalment
choreographic elements	80% of the dance movements are mainly round with the crotch and the body axis, highlighting the simple and elegant characteristics of Qiang dance.
Clothing elements	Ninety percent of the respondents said that the dance costumes used traditional embroidery techniques and presented a unique Qiang minority decoration style.
music rhythm	95% of the audience believe that the rhythm of the dance music fits the Qiang minority religious sacrifice and life scene, which is full of strong cultural atmosphere.
Plot	Seventy percent of the respondents believe that the dance deeply expresses the family affection and cultural inheritance by telling the story of the black Tiger general's wife.
stage set	85% of the audience recognized the stage layout, and took the mountains and dwellings as the background to truly restore the environment of the Qiang minority stockade.

4. Dance application

Lin Chen's dance creation is different from other art categories, which lies in the expansion of physical points, open language energy, body energy, and then play a point, not all the time, all the comedy points are completed, the work just gives us a lot of space, which can expand the advantages of dance.

The whole dance, with the natural and elegant music, the elegant white costumes of the dancers, and the primitive, simple, natural, enthusiastic and capricious vitality of the Qiang minority as the story background, shows the profound and time-honored traditional culture of the Chinese nation. The creation captures the unique living environment of the minorities, pays attention to the expression of the minority culture and the emotion of the mountain clouds, deliberately avoids the single emotional

expression mode of the traditional minority dance, and consciously seeks for poetic emotional expression, so that the creation of the minorities from the pure expression to the humanistic spirit of multiple expression. We live in a rich and colorful era, which is not only a great emotion, but also a delicate and elegant humanistic expression. There are many ways and platforms for emotional expression, which are the opportunities and tests of dance art creation. The simple expression of a single emotion can no longer meet the needs of contemporary audiences, and it is also far away from the aesthetic appreciation of Time and Times. Therefore, it is necessary to reexplore the simple expressions in traditional dance, establish newer emotional trajectories and connections, and readjust the known and familiar dance forms.



Figure 10. Lin Chen (work site)

Photograph: SiChuan Provincial Song and Dance Theater

The original Qiang minority dance movement features

In the original Qiang minority dance have many unique and expressive movement elements.

First, gestures play an important role in Qiang minority dance, expressing emotions and transmitting information through subtle movements of fingers. The free stretch of the arms and the various movement paths show the close connection between the Qiang minority people and nature, as if the dancers are having a dialogue with the wind, mountains and water.

In addition, dancers often use body movements such as squatting, kneeling, standing up and jumping to express their work, celebration and ceremonial activities in life. These characteristic movements constitute the core of the original Qiang minority dance, and provide a rich inspiration for our new dance creation.

Traditional movement choices in the new dance

When creating the new Chinese contemporary dance music, we specially selected some classic action elements from the original Qiang minority dance, in order to continue the tradition in the new dance. Among them, the delicacy and vividness of gestures are retained and further developed to show the profound heritage of the Qiang minority culture. At the same time, we combine body movements with the skills of modern dance to create a more innovative and artistic way of expression. These choices not only blend the new dance with tradition and modernity, but also highlight the uniqueness of the Qiang minority culture on the contemporary stage.

There are many profound reasons for selecting the movements of the original Qiang minority dance and integrating them into the new dance. First of all, it is a tribute to and inheritance of the Qiang minority culture, conveying the wisdom, courage and awe of nature of the Qiang minority people to the audience through the form of dance. Secondly, this choice is made to enrich the elements of the Chinese contemporary dance, break the traditional boundary, and let the audience feel the collision and integration of different cultures in the appreciation.

Most importantly, the movements are selected in order to give new meaning to the traditional dance in the contemporary context, so that it can better adapt to the aesthetic concepts and emotional expression needs of the modern society.

The blend of gestures and emotions

The rich gesture elements in the original Qiang minority dance have been deeply explored in the new dance. The soft dancing of the fingers not only continues the traditional way of expression, but also integrates the expression of contemporary emotion. Through the gestures of dancing, we try to convey the Qiang minority people's love for their homes, their passion for life, and their good expectations for the future. This blend of gestures and emotions makes the new dance more profound and moving, both visually and emotionally, bringing a resonant performance to the audience.

The evolution of body movements and the integration of modern aesthetics

Body movements undergo evolution and redefinition in the new dance to better adapt to the aesthetic trend of the modern stage. The movements of squatting and kneeling and standing up are endowed with more dynamic changes, showing a stronger sense of rhythm and strength. The skill of jumping movements has been improved. Through the training method of modern dance, the dancers can show better physical control ability in the performance. This evolution not only makes the new dance more contemporary, but also highlights the diversity and adaptability of the Qiang minority culture in different artistic contexts.

Combine the traditional and modern dance aesthetics

By selecting the action elements of the original Qiang minority dance and giving it a new way of expression in the new dance, we try to create a unique dance aesthetic. This aesthetic not only integrates the deep connotation of traditional culture, but also shows the innovative artistic style on the modern dance platform. When enjoying the new dance, the audience can feel the dialogue between tradition and modernity, ancient and rebirth, which promotes them to have a more profound and comprehensive understanding of the Qiang minority culture.

Choosing the movement elements from the original Qiang minority dance is a challenging and meaningful attempt. In this process, we are committed to inheriting the Qiang minority culture and expressing our understanding of contemporary life and emotion through the language of dance. Through the use of gestures and posture, we try to break the boundary of cultural time and space, so that the Qiang minority dance can shine a new luster on the stage of contemporary Chinese dance. This balance between inheritance and innovation not only allows the audience to appreciate the unique charm of the Qiang minority culture, but also injects new vitality and possibilities into the field of Chinese contemporary dance.

5. Script and interpretation

Works "xiangyun" retained the Qiang minority first sacrifice festival customs, around the new theme, the nature of life desire, happy life fuzzy, actors represent the clouds in the sky, abstract and bold expression, highlight the contemporary life happiness, carefree life, with the original Qiang minority ethnic dance rhythm, basic rhythm, Qiang minority nationality has a long history, combined with traditional festival style, has the unique national characteristics and happy entertainment. The

original and gorgeous costumes of the Qiang minority people became pure white, reflecting the image of the characters, and the women are gentle and pure. The music also integrates the original continuous joy into more levels, from slow to fast, and the second paragraph adds adaguses, constantly changing in a new contemporary way. The theme of Hunan is auspicious in China, and "auspicious" describes the yearning for a better life.

Dance script:

Opening Scene: The stage is filled with a peaceful scene of the Qiang minority mountains, and the distant mountains outline a magnificent outline in the sky.

Music: The soft Qiang minority music began to play slowly, as if the sound of the wind blowing in the mountains.

Dancers: Dancer A and Dancer B, dressed in traditional Qiang minority costumes, slowly walk into the center stage. Their movements are light and full of power, showing the Qiang minority people's awe and love for nature.

Clouds appearance: Dancer A and Dancer B begin to simulate the shape of the clouds, with their arms fluttering gently, as if the clouds were floating in the air. Their footsteps were as light as if they were stepping on the fluttering clouds.

Dance development: With the gradual sublimation of the music, the movements of dancers A and dancer B gradually accelerate, as if the clouds are evolving rapidly in the sky. Their dancing is more free and unrestrained, showing the beauty and power of auspicious clouds.

Climax scene: The dancing of dancers A and B reaches A climax under the impetus of music, and their arms form a whirlpool, symbolizing the gathering and take-off of auspicious clouds. The whole stage is filled with a mysterious and magnificent atmosphere.

End of the dance: The movements of dancers A and dancer B are gradually gentle, as if the auspicious clouds have dissipated in the sky. They finally stand quietly in the center of the stage, expressing their awe and perception of the beauty of nature.

Screenplay explanation :

The dance is inspired by the Qiang minority people's unique view of the clouds. In the Qiang minority culture, the clouds are seen as an auspicious omen, symbolizing good luck, happiness and good harvest. By simulating the form of clouds, the dance

uses dancers A and dancer B to express the Qiang minority people's respect for nature and their expectations of a better future.

The original idea was to show the many forms of the clouds through group dancing, but since we could not find the right person, we focused on the two dancers to bring on the mystery and power of the clouds more deeply.

In the process of creation, the meaning of Xiangyun was not clear at the beginning, but with the in-depth study of the Qiang minority culture and the inspiration for the dance elements, we gradually understood the profound meaning of clouds in the Qiang minority culture and integrated it into the dance script.

Finally, through the exquisite performance of dancers A and dancers B, the dance presents the whole process of gathering, fluttering and dissipation of the auspicious clouds, expressing the praise for the beauty of nature and the expectation for a better future.

Dancer casting requirements:

Standard:

1. Have a solid dance foundation and performance ability.
2. Be able to flexibly use arms and posture to express the cloud form needed in dance.
3. Have the understanding and awe of the Qiang minority nationality culture.

Ability of Dancers:

1. Dancer A and dancer B need to work well together to ensure the fluency and harmony of the dance.
2. The perception of music and rhythm are highly required to accurately express the emotional and dynamic changes in the dance.

Initially hope to dance, finally decided two:

Researcher hoped to show the diversity of clouds through group dancing, but failed to find enough suitable candidates in the actual casting process, so we decided to focus the dance on the two dancers to ensure the quality of the performance and the quality of the dance. This also highlights the uniqueness and mystery of the clouds to some extent.

6. Dancers

The researcher selected two dancers, two of whom were students at the Sichuan Film and Television Academy. The two dancers have a certain foundation for the Qiang minority dance. They all have excellent results in the dance major, and meet the appearance conditions such as height and length. Most Qiang minority dances are performed by one or more individuals.

In order to highlight its uniqueness, the two dancers have a certain foundation of Qiang minority dance, and achieve the target effect faster and more accurately in the process of creation.

7. Experiments for Dance Movements

The Qiang minority culture is one of the rich and colorful ethnic minority cultures in China, and its profound historical origin and unique traditional artistic expression are deeply loved by people. In the movement design of this dance, with the admiration for the Qiang minority culture and the auspicious beauty of the clouds as the starting point, it is committed to presenting a performance with both traditional atmosphere and modern aesthetic on the stage.

The dance work "Xiangyun" in this study aims to innovate on the basis of studying Qiang culture, and to inherit and display the traditional characteristics of Qiang dance. In the dance creation, inheritance and innovation complement each other, forming a unique and creative way of artistic expression.

"Xiangyun" draws inspiration from the Qiang culture and digs deep into the traditional characteristics of the Qiang dance. Through the in-depth study of the traditional dance movements, choreography and music, the dance works fully inherit the unique charm of the Qiang dance. The movements of the dancers imitate the movement and changes of the clouds, which are flexible and flowing. At the same time, they incorporate the elements of the traditional Qiang rituals, making the dance keep a tribute to the tradition in form.

On the basis of inheriting the tradition, Xiangyun, as a contemporary dance work, injects modern elements through innovative expression techniques. The movements of the dancers are not only a simple imitation of the traditional dance, but also pay more attention to the personalized expression, and convey the emotion towards nature and auspicious through the unique dance language. In addition, the innovations

in the music, lighting and stage design of the dance make the whole work more modern and in line with the aesthetic expectations of the audience.

The dance work "Xiangyun" focuses on the integration of modern aesthetics and traditional culture while innovating. Through the choice of music, the structure of the choreography, and the design of the stage effect, the whole work is more contemporary in the artistic language. This integration is not simply to replace the tradition, but to maintain the awe of the tradition in the innovation, so that the dance not only has the profound connotation of the tradition, but also can arouse the resonance of the modern audience.

"Xiangyun Cloud" reflects the balance between cultural inheritance and innovation. It not only subtly continues the tradition in dance movements, but also breaks the shackles of tradition through innovative techniques and endows the work with more contemporary connotation. This balance not only retains the foundation of the Qiang dance, but also enables the dance works to better adapt to the aesthetic needs of the contemporary society.

The dance work Xiangyun successfully combines the Qiang traditional culture with modern art through the organic combination of inheritance and innovation. This not only enriches the expression form of the Qiang dance, but also injects new vitality into the contemporary stage art. Such dance works not only have a strong cultural heritage of the Qiang people, but also present a creative and deep artistic feast for the audience.

The expression of gestures:

The design of the gestures in the dance is one of the keys to our expression of the Qiang minority culture. In the traditional Qiang minority dance, gestures are widely used to convey emotions and express stories through the subtle movements of the fingers. When designing the gestures, we studied the origin and meaning of the Qiang minority people's gestures deeply, and tried to reflect the unique cultural spirit of the Qiang minority people in the dance.

At the beginning of the dance, the arms of dancers A and B unfold gently, as if the clouds unfold in the sky. The fingers are slightly bent to simulate the soft texture of the clouds. These gestures are inspired by the Qiang minority people's unique

perception of the sky and the clouds, aiming to express their awe and respect for nature in the form of gestures.

Entering the climax, the design of gestures is more varied. The arms of dancers A and B form a vortex, symbolizing the gathering and movement of auspicious clouds. The movement of the fingers is like sketching out the beautiful cloud scene in the sky, adding a sense of layers and poetry to the dance.

The design of these gestures not only traces the gesture elements in the traditional Qiang minority dance in form, but also reinterprets them through the language of modern dance. The smooth, elegant and rich sense of the gestures enable the audience to feel the profound connotation and beautiful image of the Qiang minority culture when enjoying the dance.

The interpretation of posture:

The Qiang minority people live in the plateau area, and their close connection with nature makes their body movements full of unique atmosphere. In the dance, we show the emotion and state of the Qiang minority people living on the earth by squatting, kneeling, standing up and jumping.

The initial movements of dancers A and B are mainly squatting and kneeling, simulating the scene of Qiang minority people farming and offering sacrifices on the land. These movements not only show the attachment of the Qiang people to the land, but also convey their respect for the traditional farming culture in the form of dance.

With the development of the dance, the body movements of dancers A and dancer B gradually acc the sky. The jump is as if the Qiang minority people are celebrating the harvest, showing their love for life and expectations for a better future.

The design of these body movements not only continues the ancient Qiang minority dance elements in the form, but also is re-deduce on the modern dance platform. By integrating the traditional and modern elements, we hope to present the diversity and richness of the Qiang minority culture in contemporary times.

Rhythm of dance steps:

The rhythm design of the dance is the soul of the whole performance. We strive to make the audience better feel the dynamic changes of the clouds fluttering in the sky through the clever design of the dance steps. The ups and downs of the music push the

dance steps to a climax, presenting the beauty of the auspicious clouds through different steps.

At first, the dance is dominated by slow and soft steps, and the dancers A and dancers B seem to float gently in the primary stage of the clouds. Step lightly, like stepping on the clouds in the sky, showing a light and pure feeling.

In the climax, the steps of dancers A and dancer B gradually accelerate, reflecting the rapidly evolving movement of the clouds in the sky. The design of the dance steps focuses on the coordination with the music, and presents the vitality and strength of the clouds through the pace of change.

Finally, as the music slows down, the dance step gradually eases, as if the clouds float leisurely in the sky. This movement design aims to show the beauty of the clouds in the sky through the fluctuation of the dance steps, and let the audience feel the magic and power of nature.

The core of the dance movement design concept is to express the unique beauty of the Qiang minority culture in a delicate and rich way through gestures, posture and dance steps. The design of the gesture continues the expression of the traditional Qiang minority dance, and the interpretation of the posture shows the close connection between the Qiang minority people and nature, while the rhythm of the dance steps aims to present the vitality and beauty of the clouds through dynamic changes. The whole movement design not only pays attention to the respect for the tradition, but also carries out the clever innovation on the modern dance platform, so that the audience can feel the profound connotation and beautiful image of the Qiang minority culture in the process of appreciating the dance.

The choreography of dance forms is more important than the initiation of detailed motivation. First determine the shape of the dance, and then consider the interpretation of the dance, as a step of the group dance. Dance structures take about two forms. One is good for everyone; because each dancer has his own dance and has little overlap with other dancers, we do not call it "independent". The other kind of dancer has connections to each other and has to work together, which we can call "combination".

Dance movements design

Gestures play an important role in the Qiang minority dance, and are regarded as a unique language, used to express emotions, transmit information and inherit culture. In this dance, we use a rich variety of gestures, which not only continue the ancient Qiang minority gesture elements, but also give them a modern aesthetic.

The gesture design of dancers A and dancers B is based on the sense of hierarchy. At first, the arms slowly spread out, the fingers gently bent, as if the clouds leisurely spread out in the sky moment. These movements originate from the Qiang minority people's profound perception of nature.

The stretch and hierarchy of gestures make the audience feel the softness and solemnity of the beauty of nature. In the climax of the dance, the subtle movements of the finger become the key to expressing the emotion. The fingers of dancers A and dancer B seem to draw the curves and shapes of the clouds in the air, which adds A mysterious and abstract beauty to the whole dance. These finger movements not only continue the tradition of Qiang minority dance, but also inject modern artistic aesthetics in the form.

The gesture transition design in the dance is very important, requiring the dancers to be able to connect different gesture elements in a smooth posture. This design not only echoes the consistency of the gestures in the Qiang minority dance, but also allows the dancers to show superb skills and coordination in the performance.

The Qiang minority people live in the plateau area, and their integration with nature makes their physical movements full of strength and vitality. In the body design of the dance, attention is paid to show the profound connection between the Qiang minority people and the land and nature through squatting and kneeling, standing up and jumping.

In the first part of the dance, dancers A and B squatted and kneel to simulate the scene of Qiang minority people farming and offering sacrifices on the land. These squats are not only a tribute to the traditional farming culture, but also allow the dancers to fully feel the power and energy of the earth. With the gradual sublimation of the dance, the squatting and kneeling movement changes to standing up, and dancers A and dancer B show their tall and straight posture. This design aims to express the awe and nobility of the Qiang minority people for nature, while showing their attitude of symbiotic coexistence with the land.

The dance enters the climax, and the jumps of dancers A and dancer B make the whole performance more dynamic. These jumps not only simulate the cheerful jumps of the Qiang minority people when celebrating the harvest, but also enhance the expression of the dance through the skills and strength of modern dance. The design of these body movements not only continues the ancient Qiang minority dance elements in the form, but also is re-deduce on the modern dance platform. By integrating the traditional and modern elements, we hope to present the diversity and richness of the Qiang minority culture in contemporary times.

The design of the dance steps is directly related to the fluency and expressiveness of the whole dance. In this dance, the clever dance choreography not only emphasizes the dynamic changes of the clouds fluttering in the sky, but also reflects the sense of rhythm and strength of the Qiang minority dance.

Slow start: In the dance, dancers A and B start with slow, soft steps, as if the clouds first move in the sky. This slow start not only fits the rhythm of the dance, but also enables the audience to gradually immerse themselves in the atmosphere of the dance.

Accelerating: As the music rises, the steps accelerate, showing the rhythm of the clouds in the air. This dynamic design is designed to highlight the vitality and strength of the clouds, enabling the audience to feel the climax of the dance.

Step-by-step change: The step design in the dance focuses on step-by-step change, showing the diversity of clouds through different steps. From light floating to powerful jumping, the steps of the step by step change not only expresses the different states of the clouds, but also adds a sense of layers to the dance.

Through the ingenious design of these steps, we hope that the audience can feel the reality and wonderful beauty of the clouds fluttering in the sky while enjoying the dance.

The essence of dance movement design lies in the clever integration of Qiang minority tradition and modern dance elements. Through the sense of gesture hierarchy, the rich expression of posture and the exquisite arrangement of dance steps, we strive to present the unique charm of the Qiang minority culture. These designs not only continue the ancient Qiang minority dance elements in form, but also carry out ingenious innovations on the modern dance platform, enabling the audience to immerse

themselves in the profound connotation of Qiang minority culture and the aesthetic feeling of artistic expression in the process of appreciating the dance.

Dance formation

At first the formation :

The initial formation of the dance plays the role of the introduction throughout the performance, showing the life of the Qiang minority people in the vast land through the layout of the dancers. Dancer A and dancer B stand on both sides of the stage respectively, presenting A symmetrical formation, symbolizing the harmonious relationship between the Qiang minority people and the nature and the land. This formation leads the audience into the whole world of the dance in a concise and clear way.

Orgasm formation :

As the dance progressed, the formation gradually changed into a rotating layout. Dancers A and dancer B walk from either side to the center of the stage, forming A closed formation. The design aims to express the gathering and movement of auspicious clouds, echoing the climax of the dance. Through the tacit cooperation and rotating formation between the dancers, the dance presents a wonderful and dynamic atmosphere, emphasizing the image of the clouds fluttering freely in the sky.

Dance end formation :

At the end of the dance, dancers A and B gradually gently and finally stay in the center of the stage, forming A closed formation. This formation represents the natural process of the clouds gradually disappearing in the sky and returning to the earth. Through the change of formation, the dance conveys the qiang people's understanding and respect for the natural cycle. The closed formation not only echoes the integrity of the whole dance performance, but also enables the audience to feel an atmosphere of return and tranquility at the end.

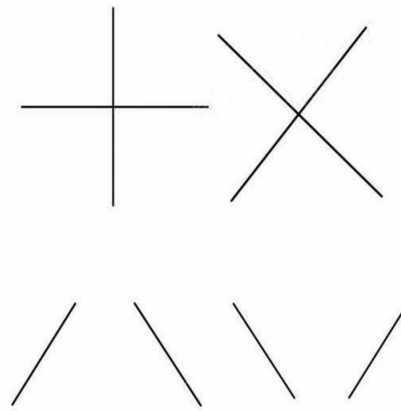


Figure 11. linear scheduling decomposition diagram

Ideal behind formation design:

1. Echoing the theme of the dance: the original symmetrical formation reflects the life of the Qiang minority people on the vast land, which is in line with the dance theme. The rotating formation at the climax symbolizes the gathering and movement of the auspicious clouds, echoing the development of the whole dance. The closed formation at the end of the dance presents a picture of the clouds returning to nature, which is in line with the Qiang minority people's understanding of the natural cycle.

2. Expression dynamic change: The change of formation shows the dynamic change of clouds in the whole dance, and the process from static to dynamic to static presents the beauty of the rhythm of nature. This formation design enables the audience to better understand the themes and emotions expressed in the dance through dynamic changes.

3. Emphasize teamwork: The formation design emphasizes the tacit understanding and cooperation between the dancers. In the rotating formation of the climax, dancer A and dancer B need to work closely together to maintain the fluency and harmony of the formation, reflecting the importance of teamwork. This collaboration not only presents a visual aesthetic, but also injects a stronger team atmosphere into the whole dance.

4. Create aesthetic effect: The design of the formation is not only related to the expression of the dance, but also directly affects the aesthetic experience of the audience. The initial symmetrical formation and the climax rotating formation present rich layers and aesthetic feeling visually, and through the change of the formation, the audience can feel more rich artistic enjoyment when enjoying the dance.

The design of these formations aims to introduce the audience into the mysterious world of Qiang minority culture through visual and dynamic changes, so that they can deeply feel the unique charm of Qiang minority culture at every stage of the dance. This formation design not only endows the whole dance with a richer means of expression, but also provides the audience with a more three-dimensional and more emotional viewing experience.

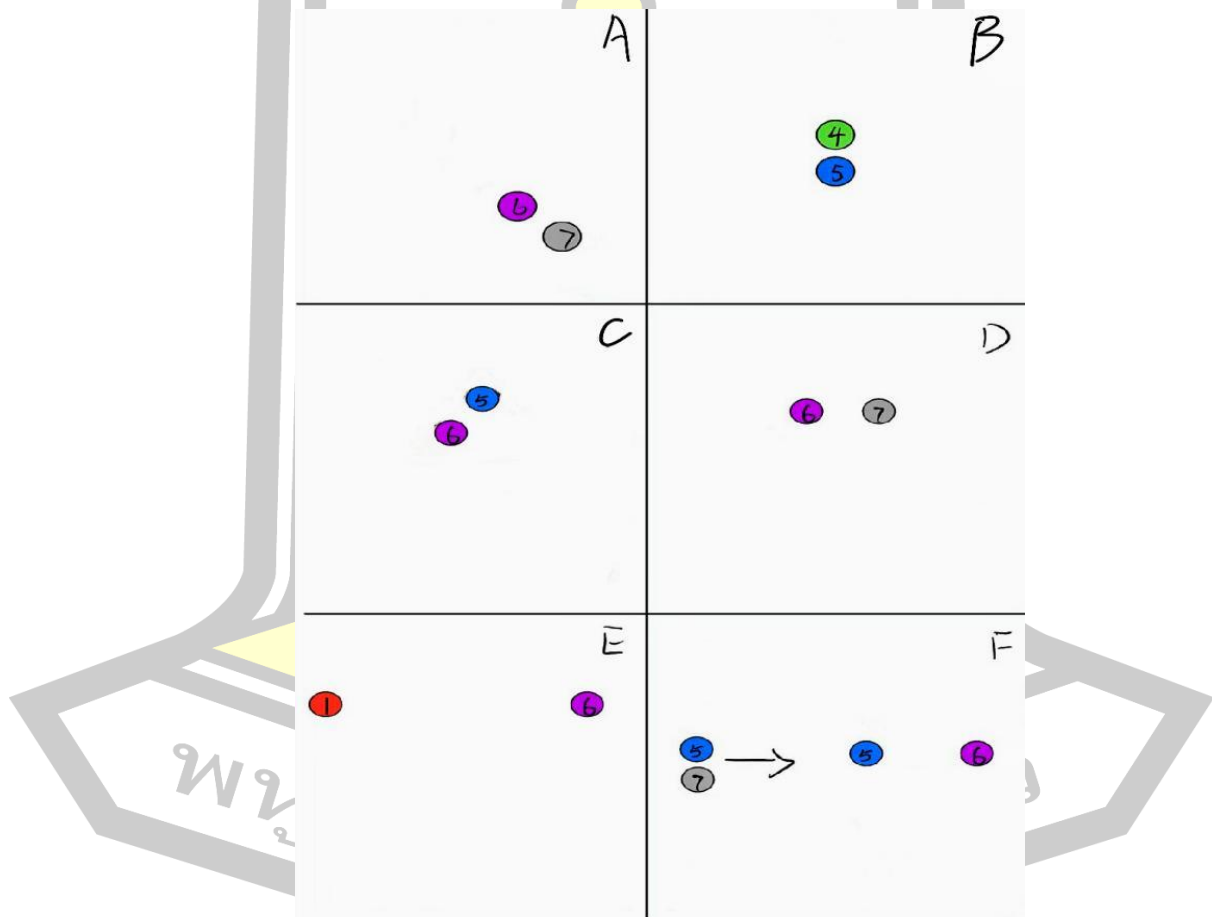


Figure 12. the formation design drawing of the dance "auspicious cloud"

8. Music design

The musical design in this study is an important part of the dance work Xiangyun, which provides unique emotional expression and atmosphere rendering for dance through clever musical selection, choreography and innovation.

The selection of traditional Qiang music elements is first considered in the music design. Drawing inspiration from traditional Qiang songs such as folk songs, labor songs and custom songs, representative melody and rhythm elements are selected. Such a choice not only makes music and dance consistent in cultural inheritance, but also injects strong national characteristics into dance.

In order to make the music more in line with the contemporary aesthetics, the modern elements are also integrated into the music design. The possible use of modern instruments, electronic sound effects or other innovative sound technologies makes the music retain both the traditional elements and present a more layered and modern musical texture. This innovation aims to make the music better adapt to the auditory expectations of contemporary audiences and enhance the artistic modernity of the whole dance work.

Music design needs to be coordinated with dance movements to achieve emotional resonance and artistic expression consistency. Through the clever collocation of rhythm, speed, tone and other elements of music, tacit cooperation with the movements of the dancers. Such a design can better highlight the emotional expression of the dance, make the music and dance form into one, and create a more rich and profound artistic effect.

Music design also needs to consider the stage effect and atmosphere rendering. Through clever sound effects, reverberation processing, and the ups and downs of the music, to create just the right atmosphere for the dance. The highs and valleys of the music echo the development of the dance plot, enabling the audience to better immerse themselves in the art space of the dance under the guidance of the music.

Most importantly, the music is designed to highlight the emotional expression. Through the melodious melody and the ups and downs of the rhythm, the music becomes the extension of the dance emotion. The emotional expression of music is closely linked to the movements of the dancers, which makes the whole dance work more infectious and artistic depth.

In general, music design plays a key role in the dance work "Xiangyun". Through the clever combination of tradition and modernity, as well as the close coordination with the dance movements, it provides rich levels and depth for the whole work, so that the audience can obtain more rich and profound artistic enjoyment between audio-visual.

The dance music was composed by the teacher —— Lin Youping, a composer of the Sichuan Provincial Song and Dance Theater in China. The original Qiang minority ethnic Musical Instruments mainly include the Qiang minority ethnic flute, mouth string, grapefruit, gong, cymbals, ring plate (bronze bell), sheepskin drum, finger bell, shoulder bell and so on.



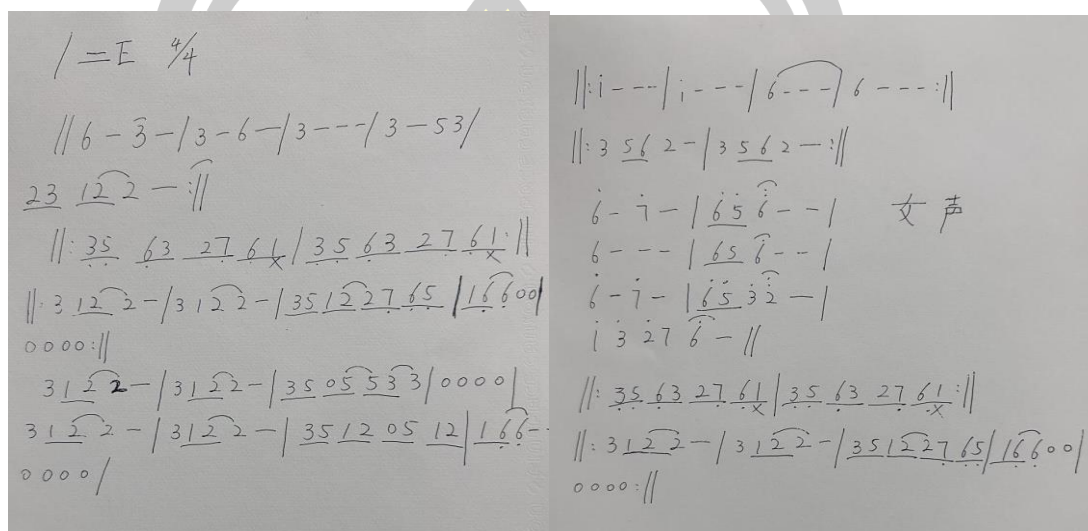
Figure 13. The Qiang minority dance music composer (Right side)

Photography by Lin Youping

Among them, the strong family flute is the most unique, is a six-step double-tube clarinet. It is mainly solo and free tunes, roughly divided into three categories: labor songs, love songs, and winter jasmine songs. Its sound layer cushions each other, with two notes overlapping rhyme, soft timbre and beautiful melody, showing a sad artistic atmosphere

This kind of music creation in the whole music and the actors perform the light cloud, does not use the common three-body "ABC", "ABA", "speed and speed" and other structures, but uses the multi-section body, long picture rolling structure. The first

verse of the music uses the ethereal label singing method of singing, with the music passing through time and space, ancient and mysterious. In the middle part, the original language of the Qiang minority people was added, changing the beautiful image of two people on the mountain, the forest, the water and the field. Each paragraph is expressed around the center of the "cloud", which can be a story, a history, a time and space, but at the same time is continuous.



Handwritten musical notation for dance music, featuring two columns of notes and rests on a grey background. The notation includes various musical symbols such as notes, rests, and bar lines, along with some text in Thai script.

Left Column:

$\text{1} = \text{E} \quad \frac{4}{4}$

$\text{|| } 6 - \bar{3} - | 3 - 6 - | 3 - - - | 3 - 5 3 |$

$\underline{23} \quad \underline{12} \quad 2 - : ||$

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$\underline{31} \quad \underline{2} \quad 2 - | \underline{31} \quad \underline{2} \quad 2 - | \underline{35} \quad \underline{12} \quad \underline{05} \quad \underline{12} | \underline{16} \quad \underline{6} -$

$0000 /$

Right Column:

$\text{||: } \dot{1} - - - | \dot{1} - - - | \underline{6} - - - | \underline{6} - - - : ||$

$\text{||: } 3 \quad \underline{56} \quad 2 - | 3 \quad \underline{56} \quad 2 - : ||$

$\underline{6} - \underline{7} - | \underline{65} \quad \underline{6} - - | \quad \text{女 声}$

$\underline{6} - - - | \underline{65} \quad \underline{6} - - |$

$\underline{6} - \underline{7} - | \underline{65} \quad \underline{32} - |$

$\dot{1} \quad \underline{3} \quad \underline{27} \quad \underline{6} - ||$

$\text{||: } \underline{35} \quad \underline{63} \quad \underline{27} \quad \underline{61} | \underline{35} \quad \underline{63} \quad \underline{27} \quad \underline{61} : ||$

$\text{||: } 3 \quad \underline{12} \quad 2 - | 3 \quad \underline{12} \quad 2 - | \underline{35} \quad \underline{12} \quad \underline{27} \quad \underline{65} | \underline{16} \quad \underline{600} |$

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Figure 14. Writing dance music

Composer: Lin Youping

พหุ ประทีป ชีวะ



Figure 15. music score

9. Clothing and hair design

The original Qiang minority costumes:

The Qiang minority traditional clothing is famous for its unique handicraft and rich embroidery techniques. Men often wear white robes, decorated with delicate embroidery, and wear felt hats. Women's clothes are more diverse, mainly colored silk and satin, common robes, skirts, headscarves, etc. The embroidery, sewing and weaving techniques all show strong Qiang minority cultural characteristics.

Modern clothing design:

In the modern stage performance, we innovate on the basis of retaining the traditional elements of the Qiang minority people. The costume design of the dancers retains the silhouette and color of the traditional Qiang minority costumes, while adding the fashion elements of modern dance. White as the main color still highlights the

traditional sense of gravity, and the addition of streamlined design and simple tailoring make the whole more in line with the modern aesthetic.

The original Qiang minority clothing has bright colors, with common colors including red, green and yellow. Exquisite embroidery techniques are often decorated with floral and plant patterns and animal patterns. Qiang minority headgear are colorful, usually consisting of silver, jewelry, ribbons and feathers. These colors represent vigor and vitality, reflecting the Qiang minorities' love for nature.

The Qiang minority has slightly different costumes. Among them, Longxi, Benedict, Wenchuan County Yanmen, Li County Puxi, Chibosu, Black Tiger, Sanlong, for the people, Beichuan County Qingpu, Songpan County town and equal representative clothing. Headwear, men and women, Baotou pa. Women in the bone area like "single martile", tiled shaped green cloth embroidered with patterns, decorated with silver medals and rings. The women of Black Tiger Town are called White Baotou (called "filial piety for ten thousand years"). The legend is intended to commemorate the national hero, General the Black Tiger. Puxi female Baotou with black head father, the front end of a piece of white cloth, commonly known as "magpie head father".

Both men and women wear cotton or brocade (formerly homemade linen or linen) robes, on the right front, relatively loose and shaped like a cheongsam. Men's clothes over the knee, women's shirts to the instep. Color change varies with age, middle-aged and elderly people are single blue, black, young girls like gorgeous colors. The collar, cuffs and front have lace flowers, one to three finger-wide patterns in front of the diagonal, and some plum silver ornaments are handmade.

Various patterns, and bright colors. Clothing coat without collar, sleeveless, without buckle sheepskin coat, sheepskin coat around hanging long hair, sunshine hair out, rain hair inward, can be used for cold, rain, cushion, back and weight. Men and women in addition to belt, women also like flower waist and embroidered ribbons, men bundle belly. Qiang minority men and women in the mountains or mountains wrap their legs in linen or felt.

Homemade "cloud shoes" is the most unique. The tip of the shoe is shaped like a boat, a little curved, and is embroidered on the face. Unmarried men and women wear colored embroidered shoes, while middle-aged and old people wear ordinary round-mouth cloth shoes.

Women generally like to wear silver MEDALS, collars, earrings, bracelets, rings, hairpins, some are also inlaid with agate, jade, coral, some chest hanging chain beads and oval "color black".

The man's decoration was like a waist knife, a cigarette pouch, an iron fire and a sickle

Zhang Yuping, Zhou Yong, Qiang ethnic minority handicrafts protection and innovative design, Packaging Engineering, no. 11,2009

On the basis of the Qiang minority costumes, draw lessons from the original clothing style and style, in the new clothing of the whole subject color choose big white, shoulder white join Qiang minority embroidery, waist embroidery belt, hat flower embroidery and silver, retained the characteristics of the Qiang minority ethnic costumes, and contemporary clothing aesthetic promotion, not only increased the aesthetic feeling of clothing, also convey the information of culture and history.



Figure 16. Qiang minority Original Clothing

<https://mo.mbd.baidu.com/r/1eSuODWMMyju?f=cp&u=dd24de3d58ffd302>

พหุ ประยุกต์ ชีว



Figure 17. Qiang minority primitive clothing

December 2023 Aba Qiang Ethnic minority Autonomous Prefecture
<https://my.mbd.baidu.com/r/1eSvkuD1GOk?f=cp&u=6cb8c55b1d156211>



Figure 18. Making headdress design for dance works

Design unit: Chen Xiaojun



Figure 19. Making a headdress design for dance works

Design unit: Chen Xiaojun



Figure 20. Creative clothing Chen Xiaojun

December 2023 Aba Qiang minority Autonomous Prefecture Photo: Wang Shan



Figure 21. creative work embroidery, tail cap
December 2023 Aba Qiang minority Autonomous Prefecture
Photography: researcher



Figure 22creative work embroidery, tail cap
December 2023 Aba Qiang minority Autonomous Prefecture
Photography: researcher

10. Set design

The background of the dance performance is mainly the landscape and architecture of the local Qiang minority people, simply and clearly reflecting the style characteristics. The stage background adopts the local architectural style of the Qiang nationality to highlight the geographical and customary characteristics and more accurately reflect the Qiang nationality. Blue is mainly used for light to highlight the emptiness of the cloud. With the rhythm of the music, plot and performance, the lights changed from dim to bright, indicating that the development of the Qiang minority is more and more beautiful. The change of form is an important presentation technique throughout the whole plot line of the dance, which not only enhances the effect of the artistic choreography, but also determines the overall effect of the final dance and the expression of the stage art.

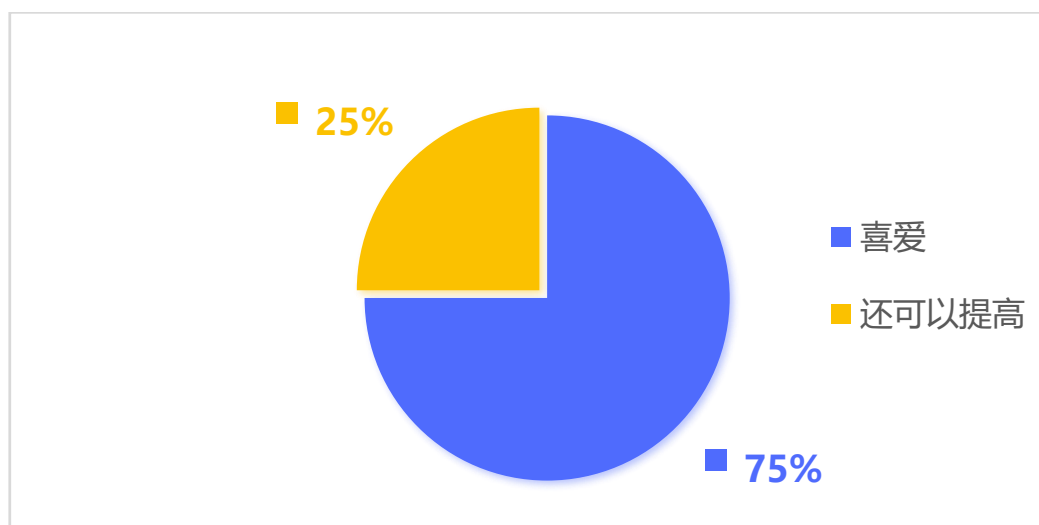
11. Performance presentation to scholars

In this performance, we collected feedback from two experts, four students and six Qiang minority locals, and their views formed a diversified evaluation system.

Experts agreed that they were deeply impressed by the new contemporary Qiang minority dance, and believed that the creators had successfully integrated tradition with modernity, presenting a unique artistic charm. They believe that such innovation has played a positive role in promoting the inheritance and development of the Qiang minority ethnic group culture. The two experts unanimously expressed their love for the new Qiang minority contemporary dance.

The students expressed a strong love for the new dance. They believe that this innovative form of dance can arouse a strong interest in the Qiang minority nationality culture, and make the traditional culture more modern and more attractive. Three students expressed their love, and one student said that he liked the group dance type, and the works could make progress.

Table 2. Performance presentation to scholars



The Qiang minority local people show a strong love for the new contemporary Qiang minority ethnic dance. They especially appreciate the traditional elements incorporated in the dance, believing that this way of expression can more profoundly convey the connotation of the Qiang minority culture. Six local Qiang minority people unanimously expressed their love for the new Qiang minority contemporary dance.

Promotion of the new Qiang minority contemporary dance:

Expert 's views:

Experts agree that the new contemporary Qiang minority dance has a positive role in the promotion of Qiang minority culture. Through the modern forms of expression, more audiences may be interested in the Qiang minority culture, which will facilitate the inheritance and development of the culture. Two experts agreed that the new Qiang minority modern dance can be promoted to the Qiang minority people.

Student 's views :

Students also agree, believing that this novel form of performance can attract more people's attention to the Qiang minority culture and help promote the spread of the Qiang minority culture. Four students agreed that the new Qiang minority modern dance could promote the Qiang minority people.

Qiang minority people 's Views :

Local people of the Qiang minority people welcome the new contemporary Qiang minority ethnic dance, believing that artistic performance can make the outside world know and pay attention to the Qiang minority culture and win more recognition for the local culture. Six local Qiang minority people agreed that the new Qiang minority modern dance could promote the Qiang people.

For the new Qiang minority contemporary dance, I prefer group dance or this pas de deux:

Expert's views:

Experts have some differences between group dancing and pas de deux. One expert believes that group dancing can better show the heritage and strength of the Qiang minority culture, while another believes that the pas de deux is more affectionate and more likely to resonate with the audience.

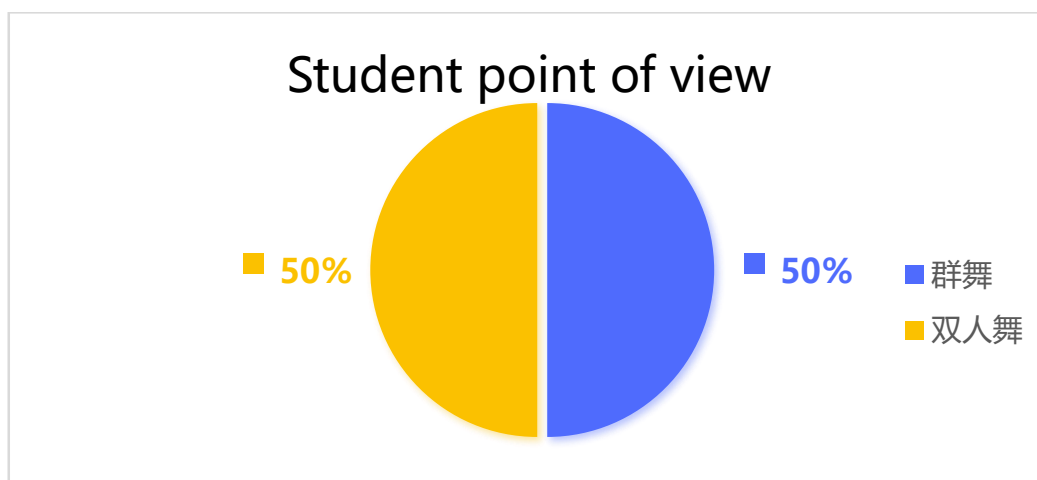
Table 3. Expert Point of view



Student 's views :

The students also have some differences. The two students are more inclined to group dance because they can see more dancers in the group dance, while the two students prefer the pas de deux because they are more likely to have emotional resonance.

Table 4. Student point of view



Qiang minority people 's Views:

Local Qiang minority people have no obvious preference for group dance and pas de deux. They pay more attention to dance to truly show the Qiang minority culture, and both group dance and pas de deux can be welcomed if deeply expressed.

Through integrating the views of experts, students and local Qiang minority people, the overall new contemporary dance of the Qiang minority people has been highly praised. The audience recognized the creators' successful integration of traditional and modern expression methods, and believed that such innovation contributed to the inheritance and promotion of the Qiang minority culture. In the form of dance, group dance and pas de deux are loved by the audience, showing the diversity of Qiang minority culture. The performance provided a useful platform for local cultural exchanges and injected new vitality into the development of the Qiang minority culture on the contemporary stage.

12. Dance critics

Communicate with the mentor and absorb guidance and advice. The white dress is decorated with colorful Qiang minority embroidery, and the original Qiang minority straight skirt is changed into a long skirt to better reflect the role of the cloud. In the process of rehearsal, because it is a course of the school, relatively few, students actively cooperate and constantly break through the sadness, the thesis tutor gives a great art to the work through video guidance, and adjusts the body movements of students in the formation process, so that the work becomes more mature.

Lin Chen said: " This is a new era created by a nation, effectively displaying the ancient Qiang minority culture."This work is a piece of a new performance, in line with the aesthetics

of today's society."With people's understanding of the dance art, the Qiang minority nationality art and culture are skillfully displayed. Dance professionals: " The music is very novel, the number of people can increase, more reflect the magnificent momentum, more participation in dance competitions at home and abroad, to carry forward the history and culture of the Qiang minority people in Sichuan."



Figure 23. Lin Chen

December 2023, Sichuan Film and Television Institute,
works exchange and interview, photography: Researcher



Figure 24. Dean expert (interview)

December 2023, Sichuan Film and Television Institute,
works exchange and interview, photography: Researcher

13. Revised for Choreography

Qiang minority folk dance and folk culture, dance combinations have different songs, but the basic movements are the same, repeatedly through the teacher's advice, in the adjustment, the more prominent festival sacrifice folk, and Qiang minority original dance movements, which more reflects the new era of Qiang minority dance culture.

Two dancers were selected for this creation, and most Qiang minority dances were performed by one or more individuals. In order to highlight its uniqueness, the two performers have a certain foundation of Qiang minority dance, and achieve the target effect faster and more accurately in the process of creation. Finally, the performance was held on the stage of Sichuan Film and Television Academy, and watched by Lin Chen, a dance expert of the school. The performers are all senior students majoring in film and television in Sichuan province, and their performance has received a lot of affirmation and evaluation.

14. Public Performance

Scholar Speech Time: December 2023

Venue: Grand Theater, China Sichuan Film and Television Institute

Role: Dean and teacher of Sichuan Film and Television College

- Lin Chen, head of the Sichuan Provincial Song and Dance Theater

On the day of the performance, the whole process needs to be closely combined with the design concept of the performance, from the preparation of the dancers to the end of the performance, to be organized to ensure the smooth progress of the performance.

Dancer preparation:

Design concept explanation: On the day of the performance, the dancer's preparation is the starting point of the whole process. Dancers need to arrange the clothes and hair styles in the dressing room, which is the polishing of the performance image, and also the process for the dancers to enter the state of the role.

Practical operation: the dancers gradually complete the process of makeup, clothing and hair finishing in the dressing room. The atmosphere of the dressing room should be relaxed and pleasant, where the dancers can focus into the role.

Dancer assembly:

Design concept explanation: The dancers need to gather after the preparation, which is not only the embodiment of teamwork, but also the connection point of the whole performance process.

Practical operation: The dancers gather in the designated area at the scheduled time, adjust the status through a brief group warm-up activity, and communicate through the team to ensure that each dancer understands the whole process.

To reach the theater together:

Design concept explanation: The dancers arrive at the theater together is the process of the whole team to welcome the performance together, which includes not only the dancers, but also the cast, directors and so on.

Practical: The dancers take the transport or go to the theater to ensure that the entire team arrives at the same time. In this process, there can be encouragement and expectation from the team.

Rehearsal and final preparation:

Design concept explanation: After the theater arrives, a final rehearsal and preparation is required to ensure that every detail is perfected before the performance.

Practical operation: the dancers have the final rehearsal in the theater, adjust the stage details, and communicate with the technical team such as lighting and sound. The purpose of this session is to ensure the smooth progress of the whole performance.

perform:

Design concept explanation: the performance is the climax of the whole process, which is the moment when the performers really pass on the design concept to the audience.

Practical operation: According to the scheduled performance time, the dancers will perform on time according to the regulations of the theater. The performance should pay attention to teamwork, communication, to ensure that every movement, every expression can be perfectly presented.

End of the performance and feedback:

Design concept explanation: After the performance, it is not only the end of the whole process, but also an important moment for the audience to interact with the actors. Audience feedback at this time will be an important reference for future team improvement.

Practical operation: After the performance, the dancers and the director team can interact with the audience and receive their feedback and encouragement. This link is also an opportunity for team building and improvement.



Figure 25. Performance of Creative Works
In December 2023
Photography: Researcher



Figure 26. The experts watch the Live performance
December 2023
Photography: Researcher



Creative Works (Xiang Yun)



Dance Music

3. Research Finding

Studies have found differences in ethnic cultures in local festivals. The original Qiang minority dance music adopts the national five tones, showing the magnificent characteristics of Qiang minority dance, with distinct musical rhythm, strong sense of rhythm, strong charm and attraction.

The original dance style has a strong particularity, and the original dance rhythm and style characteristics are retained in the creation:

- (1) While spinning, the dancers swing the skirt for rhythm and strength through the waist and hips.
- (2) Step forward is the most basic and important step in the qiang ethnic minority dance.
- (3) Upper shoulder, using the torsion law to reflect dexterity flexibility in the rapid change of music.

In the process of creation, we should pay attention to the customs and habits of the Qiang minority nationality festivals, try to maintain the original style characteristics and the

basic rhythm, and do not lose the original national characteristics. Found in the process of research due to the effective spread of traditional culture, the local economy and culture also has some obstacles, local young people, mostly to big city development, the original beautiful rich Qiang minority history is invalid, so borrow research to create hope to greater stage, Sichuan Qiang minority culture spread, let more people such as minority Qiang. To better develop the economy and culture of the Qiang minority region.

Through this experiment, I have a new understanding and a certain harvest. On the creative side, we need to note that:

- (1) Local history, style characteristics.
- (2) The living habits of the local people.
- (3) The detailed features of the clothing style.
- (4) In order to effectively promote the development of local art, we need to combine the contemporary dance art style with the original dance style to make more people interested in it.
- (5) The design of clothing should start from a new concept and create it with contemporary aesthetics. In the future, when creating contemporary ethnic minority dance, contemporary social development and contemporary art development can be combined with contemporary population survey as a reference study.

4. Body of Knowledge

The Qiang minority Nationality Dance and Cultural Background:

Qiang minority traditional dance is one of the rich and colorful national cultures in China. Its unique dance style and performance form inherited for thousands of years carry profound historical and cultural connotation. Originating in the ancient Qiang minority society, these dances show the labor, entertainment and religious activities of the Qiang minority people with vivid movement elements and unique performance forms. In the strong ethnic culture of northern Sichuan, we can find a series of unique ethnic elements, which not only run through their daily life, but are more deeply reflected in their traditional dance, and become an important basis for our research.

The Evolution and Characteristics of Chinese Contemporary Dance Style:

Chinese contemporary dance has gradually formed a unique style in the long development process. From the early reference of western dance forms to the later integration of folk dance elements, Chinese contemporary dance has gradually established a unique movement language and aesthetic trend. This process is not only

influenced by the international dance trend, but also innovates on the basis of absorbing the traditional national culture, forming a rich variety of expression techniques.

Research on strong Ethnic dance in Northern Sichuan:

Through the field investigation of the northern Sichuan ethnic region, we have a deep understanding of the unique features of its ethnic dance. The collected folk dance materials and interviews with dancers and cultural representatives provided us with a deep impression. The research results not only reveal the performance characteristics of the traditional dance of the strong nationality in northern Sichuan, but also provide rich materials and inspiration for our subsequent creation.

The creative process of integrating northern Sichuan strong ethnic elements in Chinese contemporary dance:

In the process of editing and creation, we have clarified the creation concept of integrating the strong ethnic elements in northern Sichuan. The reason for choosing the strong ethnic culture in northern Sichuan is not only to retain and inherit the national culture, but also to inject new inspiration and connotation into the contemporary dance. The specific creation methods involve movement design, music selection and other aspects. Through careful operation, the elements of northern Sichuan are integrated into the contemporary dance music, presenting a unique artistic effect.

The Presentation and interpretation of the new Chinese Contemporary Dance music:

The new Chinese contemporary dance music strives to highlight the strong ethnic elements of northern Sichuan in the performance form. The dancers' costumes, stage design and other elements are carefully matched to maximize the aesthetic feeling of the strong ethnic culture in northern Sichuan. In terms of dance interpretation, we emphasize the cultural expression and innovation of the strong ethnic elements in northern Sichuan, which makes the whole dance music more depth and connotation in art.

Academic and artistic Significance:

This study expands the Qiang minority dance and contemporary dance theory scientifically, and provides a new perspective for the academic development of the dance field through the in-depth study of the strong ethnic culture in northern Sichuan. In terms of art, the new Chinese contemporary dance music not only retains the tradition

in the form, but also presents a unique artistic value in the innovation, bringing a new artistic style to the contemporary dance world.

Practice and reflection:

In the creative practice, we not only summarized the actual operation in the creative process, but also faced a series of challenges, and found the creative solution through team cooperation. In reflection, we recognize the limitations of research and propose possible directions for further deepening research and dance creation, which provide useful enlightenment for the development of the dance field.



CHAPTER V

Conclusion Discussion and Recommendations

"The choreography of Qiang minority in Chinese Contemporary Dance Style". is the research topic which objectives include an in-depth understanding of the traditional characteristics of Qiang minority dance in Northern Sichuan and creating a new Chinese contemporary dance on this basis, so as to organically integrate tradition and modernity.

Through the research, the study draws the following conclusions, showing that the Qiang minority shows profound cultural deposits, which is not only unique in the dance movements and choreography but also a vivid embodiment of the Qiang minority culture.

Its traditional features contain rich artistic elements, reflecting the rich and colorful history and life of the Qiang minority people. The Qiang minority culture in northern Sichuan has a significant influence on the formation of dance, including culture, belief and life style. These factors provide profound significance and unique artistic expression for dance, making it a vivid representative of Qiang minority culture.

Through the new creation of Chinese contemporary dance , the traditional characteristics of Qiang minority dance in northern Sichuan are successfully integrated with modern aesthetics organically. This innovation not only enriches the forms of contemporary Chinese dance but also provides new possibilities for the inheritance and innovation of traditional culture.

1. Conclusion

With the title of "The Choreography of Qiang minority in Chinese Contemporary Dance Style", this dissertation used the qualitative research and creative research methods to deeply study the Qiang minority dance in Northern Sichuan.

Through in-depth discussion of the history, movement and music of Qiang minority dance, the unique charm of its tradition is revealed. At the same time, the profound influence of the northern Sichuan Qiang minority culture on the dance is analyzed, which provides theoretical support for the subsequent creation.

In the creative practice, Researchers have successfully integrated the tradition and modernity to create a new Chinese contemporary dance song "XiangYun". Through this study, the following conclusion is drawn: the organic integration of tradition and modernity is the key to dance creation.

In the new dance song "XiangYun", the traditional elements of northern Sichuan Qiang minority dance are successfully combined with modern aesthetics, realizing the balance between cultural inheritance and innovation. This organic integration is not only a respect for traditional culture, but also injects new vitality into contemporary dance.

Secondly, the influence of culture on dance creation cannot be ignored. The Qiang minority culture in northern Sichuan provides rich connotation for dance. By deeply exploring cultural elements, more unique artistic expression can be injected into dance creation. After deeply studying the traditional northern Sichuan Qiang minority dance and the created Qiang minority dance in Chinese contemporary dance style, this study found their significant differences in form, movement, and performance location.

In terms of form, the traditional Qiang minority dance in Northern Sichuan tends to adopt the ancient choreography form, emphasizing the ceremonial and religious nature of the dance. This is reflected in the dancers wearing traditional national costumes, and the dance presents traditional scenes such as sacrifices and celebrations. On the contrary, the Qiang minority in contemporary dance "XiangYun" pays more attention to modern aesthetics and adopts creative and abstract forms to make the dance more close to the aesthetic needs of contemporary audiences.

The difference in action is also obvious. The movements of the traditional dance are usually limited by inheritance, mainly simulating life and sacrificial ceremonies, emphasizing the mystery, solemnity and sanctity of the Qiang minority traditional culture.

In contrast, the Qiang minority dance in contemporary style created pays more attention to personalization and modernity, and the movements are more varied and innovative, while integrating some skills and styles of contemporary dance.

The performance location is also one of the differences between the two. Traditional Qiang minority dances in northern Sichuan are mostly performed in traditional scenes such as traditional religious places and village squares, emphasizing

the profound connection between dance and land and faith. The Qiang minority dance in contemporary style "XiangYun" is more suitable for the modern theater stage. Through the modern stage elements such as lighting and stage setting, it presents a more modern dance performance to the audience (Ou Kai, 2014).

The different characteristics of the two further highlight the collision between tradition and modernity. The traditional Qiang minority dance in northern Sichuan is well known for its calm, mysterious and solemn characteristics, emphasizing the profound tradition of the Qiang minority culture. In contrast, The Qiang minority dance in contemporary style "XiangYun" is more dynamic, innovative and modern, aiming to convey the new look of the Qiang minority culture through modern artistic techniques.

In general, this contrast not only presents the differences between tradition and modernity in terms of form, action and performance location, but also more deeply reflects the creative interpretation of Qiang minority culture in the contemporary context. Such a contrast not only gives this study a deeper understanding of the integration of tradition and modernity, but also provides useful inspiration for the development of contemporary dance in China (Fan Yanhua and Long Youcheng, 2019). This integration is not only a combination of respect and innovation for traditional culture, but also a creative interpretation of the Qiang minority culture in the contemporary context.

Creation design process

Dance and music design

The creation of dance music is the soul of the whole dance work. The creation of music is coordinated with the plot and rhythm of dance to break the boundary of language and convey emotion through rhythm, so that the audience can be deeply immersed in the emotional expression of Qiang minority culture.

The elements of music will make comprehensive use of folk music in northern Sichuan, especially the use of Qiang minority traditional instruments. Traditional instruments such as flute and erhu will be combined with modern sound effects to create an ancient and layered musical atmosphere. The ups and downs of the notes will fit the changes of the dance movements, and through the climax of the music, echoing the dance plot, making the whole performance more vivid and moving.

In the arrangement of the music, according to the development and climax of the dance plot, the symphony technique is used to express the emotion of the dance delicately. The change of the notes will be closely combined with the ups and downs of the dance, and through the variation of the music, to bring the audience an audio-visual feast.

Dance costume design

Since ancient times, Qiang minority costumes have been characterized by bright colors and delicate embroidery techniques, integrating elements such as flowers and plants patterns and animal patterns, showing rich cultural connotation. In this dance creation, the traditional costumes of the Qiang minority people are taken as the inspiration source to make modern improvement. White is taken as the main color, and the Qiang minority embroidery is skillfully integrated, aiming to show the continuation of culture and historical heritage.

In the costume design, the main color of white is skillfully used to convey the respect for the ancestors and the persistence of "ten thousand years of filial piety". At the same time, on the basis of white, we adopted the traditional embroidery craft of the Qiang minority, carefully decorated the collar, cuff and the front, to make the clothing more layered and aesthetic.

In order to highlight the uniqueness of the Qiang minority culture, the pattern of one to three fingers wide is embedded in the diagonal part, and the silver ornaments in the shape of plum blossom are carefully selected to make the dress more Qiang minority style. The flower waist and embroidered ribbons on the waist, as well as the flower embroidery and silver decoration on the hat, not only enrich the overall shape aesthetically, but also convey the profound connotation of culture and history through the design of every detail.

On the whole, efforts are made to retain and promote the characteristics of Qiang minority costumes in the dance costume design, and through the reinterpretation of white and embroidery, the clothing can find a balance between tradition and modernity.

Dance movement design and the corresponding difficulties

1. Dance: Thoughts in the Clouds

In the dance movement design, inspired by the Qiang minority culture, it aims to convey the theme of "Thoughts in the Clouds" through the dance. The whole dance will take the performers as the main body, and through the carefully designed movements, it will show the emotional process of the Qiang minority women in the missing and persistence.

The first paragraph: missing feelings

At first, the dancers will use the gentle and subtle movements to express the deep yearning of the Qiang minority women for the traveling soldiers. Through the crotch round, light round steps, outline the long road of missing. Hand movements pay attention to the delicate description, it seems to pick in the cloud of continuous missing feelings.

The second paragraph: Sad farewell

As the story develops, the dancers' movements gradually become deep and sentimental. Through the axis rotation law, it shows the inner pain and unacceptable sadness in the moment when women know their husband's sacrifice. The head pad changes from color to white, implying the loss of life, and the movements become more soft and powerful, conveying the beauty of deep sadness.

The third paragraph: Spiritual inheritance

The final paragraph will show the Qiang minority women's persistence and respect to their ancestors. The dancers will use more powerful Qiang minority men to show the determination to pass on the spirit of the Black Tiger general. At the end of the dance, the traditional "armor dance" elements of the Qiang minority people are used, implying the inheritance of culture and power.

Design difficulties

The design difficulties are mainly reflected in how to skillfully combine the Qiang minority tradition with the modern aesthetics. First of all, the Qiang minority dance has a unique style and movement vocabulary, which needs to ensure that these elements are skillfully incorporated into the dance without making it appear too old or far from the aesthetic needs of modern audiences. The creators need to have a deep understanding of the Qiang minority culture and a sensitive grasp of the contemporary art language. Secondly, the difficulty in the design is how to achieve a balance in emotional expression. Dance needs to show the missing and sadness, while not making

the emotion too heavy, so as to maintain the resonance of the audience. The dancers are required to skillfully use body language in the performance, and convey complex and subtle emotions through the movements, so that the audience can empathize in the process of appreciating the dance, without being submerged by emotion.

Finally, the design of the dance structures is also a challenge. The story needs to be designed in three stages, both to ensure fluency and nature, and to make the overall dance more layered. The creators are required to carefully plan and repeatedly adjust the whole dance structure, so as to ensure that each part can exist independently and present the whole story in a harmonious and unified way.

production process

Through study of Qiang minority dance began with a detailed field survey of the Qiang minority communities in the northern Sichuan region of China, especially in the Wen, Li and Mao counties in Aba Prefecture. This area is located in the Minjiang River Canyon area. As a transitional area between plateau and plain, it is not only the area where multi-ethnic groups live together, but also the intersection of nomadic culture and farming culture. Therefore, the Qiang minority culture presents the unique characteristics of similarities, similarities and harmonious coexistence.

In the process of creating the modern Qiang minority dance auspicious Cloud, this study faces some challenges concerning the design of dance movements, the accuracy of cultural expression, and the feedback of the Qiang minority people.

1. Challenges of dance movement design:

When designing dance movements, this study encountered the problem of how to incorporate modern aesthetics while retaining traditional elements. The movements of the traditional Qiang minority dance in northern Sichuan are influenced by history and culture. How to combine these ancient and solemn movements with the flexibility and innovation of modern dance has become a complex problem.

Solution : This study has conducted in-depth research, carefully analyzed the movement elements of traditional dance, and gave it a modern sense through innovative techniques. During the design process, this study focuses on the fluency and expression of movements to ensure that dance can convey both traditional culture and resonate with contemporary audiences.

2. Accuracy of cultural expression:

It is a key task to accurately express the cultural elements of the Qiang minority in northern Sichuan in the dance. Due to the profound cultural heritage of the Qiang minority people in northern Sichuan, how to accurately present its unique traditional scenes such as sacrifice and celebration in the dance has become a challenge.

This study has deeply studied the culture of the Qiang minority people in northern Sichuan and communicated with local experts to ensure the accurate understanding of the traditional elements. At the same time, through the interaction with the Qiang minority people, this study understands their expectations for cultural expression, so as to ensure that the dance not only accurately conveys the cultural connotation, but also arouses the sense of identity of the local audience.

3. Feedback and expectations of the Qiang minority people

In the process of creation, this research pays great attention to the Qiang minority people's views on the study of dance creation. Their acceptance of the dance and whether they can accurately express the Qiang minority culture are the focus of this study.

Solution: This study is actively connected with the Qiang minority community, inviting them to participate in the creative process and listening to their suggestions and feedback. Through in-depth interaction with local residents, this study provides a better understanding of their expectations of Qiang minority culture and ensures that the dance can be closer to the aspirations of local people in cultural expression.

Creative thinking and methods:

In the process of creation, this study holds the principle of respect and innovation. First, this study thoroughly studies the history, traditional customs and belief system of the Qiang minority people in northern Sichuan to ensure a profound and accurate understanding of the Qiang minority culture.

Secondly, this study interacts with the Qiang minority people in a dialogue to understand their expectations for dance and the significance of cultural heritage.

Finally, through the flexible use of the skills and forms of modern dance, the dance not only inherits the traditional culture, but also can arouse the resonance of the modern audience.

Throughout the creation process, this research has always maintained the awe of the Qiang minority culture and the pursuit of contemporary dance innovation. Through deep thinking and close cooperation with the local people, this study finally completed a modern dance work with the characteristics of the Qiang minority culture.

In addition, during the field visit to the Qiang minority village, the researcher personally felt the simple and warm life attitude of the Qiang minority people. The architectural style of the Qiang minority is unique, mainly with wooden structure and stone walls, with unique window lattice and colored painting, forming a unique style of the Qiang minority village. These traditional buildings not only reflect the integration of the Qiang minority people into the natural environment, but also carry the unique history of the Qiang minority culture.

During the visit, the researchers had a deep understanding of the customs of the Qiang minority people, including traditional clothing, eating habits and community activities. Traditional Qiang minority costumes are characterized by colorful colors and exquisite embroidery, which provides inspiration for the costume design of the dance. In addition, the food culture and community gatherings of the Qiang minority people also reflect its profound cultural heritage, which will become a key element to express the daily life and social interaction of the Qiang minority people in the dance creation.

Through this field trip, the researchers drew a lot of creative inspiration from the immersion of the Qiang minority culture. These insights will not only provide specific cultural symbols and emotional elements for the choreography, but also make the dance works closer to the lives of the local Qiang minority people and more expressive and infectious. Combined with the rich materials obtained from the field investigation, the researchers are confident to creating a wonderful work that inherits the Qiang minority dance tradition and incorporates contemporary elements.

In terms of dance movements, the data show that 80% of dance movements are characterized by crotch circle and body axis as the main characteristics. This simple and elegant movement design has a profound historical root in the Qiang minority culture, highlighting the faithful presentation of dance to the traditional culture. Through such movement expression, the dance has successfully passed on the profound historical heritage and life philosophy of the Qiang minority people.

On the other hand, in terms of clothing elements, 90% of the respondents emphasized the traditional embroidery techniques used in the clothing, presenting a unique Qiang minority decoration style. This respect for traditional handicrafts is not only reflected in the costume design, but also reflects the value and inheritance of the Qiang minority ethnic culture, presenting a cultural feast for the audience.

The rhythm of the music shows a high degree of recognition in the data. 95% of the audience believe that the music fits the Qiang minority religious sacrifice and life scene, and is full of a strong cultural atmosphere. It not only shows the attraction of dance in form, but also highlights the organic integration of music and dance, and presents a fully integrated cultural expression together.

In terms of the storyline, the data show that 70% of the respondents believe that the dance deeply expresses the family affection and cultural inheritance by narrating the story of the Black Tiger General's wife. This further emphasizes the role of dance as a cultural media, presenting a rich emotional experience and cultural connotation to the audience through the plot narration.

Finally, in terms of scene layout, 85% of the audience recognized the stage layout, and took the mountains and dwellings as the background to truly restore the environment of the Qiang minority stockade. This well-designed stage layout not only provides a specific and vivid background for the dance creation, but also narrates the distance between the audience and the Qiang minority culture, so that the audience can more deeply integrate into the story situation presented by the dance.

Performance

The main purpose of this study is to integrate the traditional Qiang minority dance forms into the contemporary stage and create a new Qiang minority contemporary dance music. In this way, it aims to promote the inheritance and innovation of the Qiang minority culture, attract a wider audience, and make the Qiang minority culture gain new vitality on the contemporary stage.

In the study, the original dance of the Qiang minority nationality was deeply understood. The traditional Qiang minority dance form is characterized by unique movement elements and performance forms, showing the history, religion and life of the Qiang minority culture through the body language of the dancers. This provided rich material and inspiration for subsequent creations.

similar point:

In the creative works, this study retains the movement elements of the traditional Qiang minority dance, such as specific gestures, steps and dance moves. These elements are cleverly integrated in the new dance, enabling the audience to feel the familiarity of traditional culture on the new stage.

In terms of music, this study chooses the combination of traditional Qiang minority music elements and modern music music to create a strong cultural heritage and modern atmosphere.

Different point :

The expression form of contemporary dance is introduced in the creative works, and the stage design is more modern, presenting a more fashionable dance style. Part of the action was redesigned to suit the aesthetic needs of contemporary audiences, while maintaining an homage to tradition.

In the performance section, this study specifically retains the elements of the traditional Qiang minority dance with unique cultural characteristics, such as gestures, movements, and dance moves. These elements not only make the new dance more recognition of Qiang minority culture, but also play a role of emotional expression and cultural inheritance in the performance.

In the choice of music, we integrate traditional Qiang minority musical elements, such as specific instruments and melodies, as well as modern musical elements, forming a unique musical background. The musical design aims to allow the audience to feel the charm of Qiang minority culture deeply through hearing while enjoying the dance.

In terms of action design, we pay attention to the fluency and beauty of the movements on the basis of retaining the traditional movements. Through the redesign of the dance movements, it is more in line with the contemporary aesthetic standards, and makes the whole dance more ornamental.

Through these innovative and reserved techniques, a new contemporary Qiang minority dance music has been successfully created, which not only inherits the traditional elements of the Qiang minority culture, but also radiates a new artistic brilliance on the modern dance platform. This not only makes the audience feel the

charm of traditional culture in the process of appreciating the dance, but also makes the Qiang minority culture show new vitality on the contemporary stage.

2. Discussion

The study of Qiang minority dance is not only the deep excavation of Chinese traditional culture, but also the precious preservation and inheritance of Qiang minority culture. As a unique cultural expression mode in northern Sichuan province, the Qiang minority dance carries the history, belief and life style of the Qiang minority people. Through the in-depth study of the Qiang minority dance, we can not only understand its role and status in the Qiang minority society, but also dig out the rich cultural connotation contained in the dance.

In the process of studying the Qiang minority dance, we find that the Qiang minority dance has a profound historical inheritance and strong local characteristics. The dance movements combine natural elements, such as mountains, rivers and plants, showing the Qiang minority people's reverence and worship for nature. At the same time, the Qiang minority dance contains the expression of various scenes such as sacrifice and celebration, reflecting the unique embodiment of the Qiang minority culture in all aspects.

The Qiang minority dance is well known for its solemn, mysterious and ritual sense. The dance movements are mainly the smooth movement of the arms and body, and express the perception of nature and life through the dancing of the body. The Qiang minority dance is often presented in the form of group dance, emphasizing the strength and tacit understanding of the collective.

The study of Qiang minority dance also faces some difficulties and challenges. First of all, due to the particularity of Qiang minority culture, dance inheritance mainly depends on oral and heart transmission, and there is the problem of insufficient information transmission. Secondly, the geographical conditions of Qiang minority people are special, and researchers may face transportation and language. In addition, the deep cultural connotation of dance requires a deeper understanding of the social and historical background, which is also an aspect of the difficulty of research.

Despite these difficulties, the study of Qiang minority dance is still of profound significance. By overcoming these difficulties, we can better understand the unique

features of the Qiang minority culture, promote its inheritance and development, and provide valuable cases for the study of the Chinese traditional dance culture.

Art Lin Chen has attracted much attention for his love for and deep understanding of traditional Chinese culture. In the design of the dance "XiangYun", researchers deeply inspired by Lin Chen's respect and innovation for traditional culture. ArtiLin Chen skillfully integrates traditional elements into the modern dance context in his works, providing us with an example of how to maintain the traditional heritage in the process of spanning time and space and culture. We draw lessons from his sensitive grasp of dance form and cultural connotation to balance tradition and modernity, respect and innovation in XiangYun.

We apply the theoretical framework of cross-cultural dance research in our dance creation, especially the theory on cultural identity and inheritance. This framework helps us to gain an understanding understanding of Qiang minority culture and ensure that our dance can accurately convey cultural connotations. Through this theoretical guidance, we are able to more comprehensively consider the expression and inheritance of Qiang minority dance in the contemporary research process.

In the conceptual design of the dance, we absorb many aspects of the Qiang minority culture to ensure that the dance has a cultural depth. In the concept of cultural identity, we emphasize the Qiang minority people's deep affection for nature, the value of traditional rituals, and their love for life. These concepts are not only the inspiration source of dance movements, but also the conceptual basis of dance plot and stage design.

Through the guidance of theory, researchers find the resonance point of cultural identity in the dance creation. Dance becomes the medium of cultural expression, showing the symbols of natural elements such as auspicious clouds and landscapes, as well as the artistic conception of traditional ceremonies and celebrations through abstract forms. The guidance of the theory helps us to better present the essence of the Qiang minority culture in the dance, which is not only limited to the inheritance of forms, but also focuses on the transmission of cultural connotation.

In the dance creation, we pursue the multi-level presentation of cultural identity, aiming to let the audience fully perceive the Qiang minority culture. It is not only the dance movements and costumes on the surface, but also shows the depth and diversity

of the Qiang minority nationality culture through the dance plot, music, stage design and other aspects. This comprehensive design enables the audience to experience the connotation of the Qiang minority nationality culture more comprehensively and more deeply in the process of appreciating the dance.

New and old dance comparison

similar point:

1. Continuation of action elements:

The new works continue the classic elements of the old Qiang minority dance in the design of the dance movements. Traditional movement elements such as arm stretch and rhythm of the body are retained to inherit the unique style of Qiang minority dance. This continuation not only reflects the respect for the Qiang minority tradition, but also provides a sense of familiarity for the audience.

2. Presentation of cultural scenes:

The new works continue the important cultural scenes of the old Qiang minority dance in the choreography. Traditional scenes such as sacrifice and celebration are skillfully integrated into the dance plot, making the dance more rich in cultural connotation. This preservation of the cultural scenes shows the reverence and value of the Qiang minority traditional rituals.

3. Music inheritance:

The traditional Qiang minority music elements are still retained, but modern music is integrated into the new works to form a unique musical background.

Different points :

1. Innovation of dance forms:

The new works actively innovate in the dance form. We integrate the skills and forms of modern dance to make the whole dance more layered. By introducing modern elements, we try to break the shackles of traditional dance forms and make it more compatible with the aesthetic needs of contemporary audiences.

2. Fusion of musical elements:

The new work shows the difference from the old Qiang minority dance in music. We skillfully combine traditional Qiang minority music and modern music elements to create a more layered and changing musical background. Such musical fusion not only respects tradition, but also gives dance more emotional and expressive force.

3. Expansion of the dance plot:

The new work expands more in the choreography of the dance plot. In addition to the traditional scenes, we add more creative and story-based elements to make the whole dance present a more vivid and interesting side. Such an expansion not only increases the appreciation of the dance, but also provides more space for the audience to think.

4. Audience interaction and feedback:

New works focus more on the interaction and feedback with the audience. We went to the local Qiang minority area for many exchanges and listened to the residents' preferences for the old dance and their expectations for the new dance. This interaction not only improves the regional adaptability of the dance, but also makes the creation more socially participatory.

In the process of dance creation, the new works show a significant developmental contrast between the traditional Qiang minority dance, which is reflected in many levels, providing rich expression and exploration for the modern evolution of Qiang minority dance.

The new works have been actively developed and innovated in the form of dance. By introducing the techniques and expression forms of modern dance, the new works break the shackles of traditional dance forms and inject more modern and diversified ways of expression. The diversity of movements and the multi-level presentation of dance forms make the new works more varied and layered. This development not only makes the Qiang minority dance more sense of The Times in form, but also enriches the aesthetic experience of the audience.

In terms of music, the new works show obvious differences from the old Qiang minority dance. By integrating traditional Qiang minority music and modern music elements, the new works are more colorful in musical expression. The traditional Qiang minority music elements radiate new vitality under the modern arrangement treatment, making the dance more vivid and emotional under the guidance of music. This fusion of musical elements not only provides a more expressive force for the dance, but also reflects the diversity and innovation of the Qiang minority nationality culture in the field of music.

The expansion of the dance plot is another highlight of the new work. Compared with the traditional Qiang minority dance, the new works have further expanded the dance plot arrangement, adding more creative and story elements. Through the strengthening of the story plot, the new works make the dance more narrative and dramatic, so that the audience can more deeply feel the cultural connotation of the dance expressed.

Audience interaction and social participation have become an important feature of the new works. Through many exchanges in the local Qiang minority area, the new works not only listened to the residents' preferences for the old dance and their expectations for the new dance, but also integrated the audience's feedback into the process of dance creation. This enhanced audience interaction and social participation make the new works more local and better meet the audience's cultural expectations, further consolidating the position of dance in the Qiang minority culture.

The new work emphasizes the regional adaptability and cultural identity of the dance. Through in-depth exchanges with the Qiang minority residents, the new works not only understand their love for traditional dance, but also dig deep into the unique features of the local culture. The new works emphasize the regional characteristics in the dance, highlight the recognition of the Qiang minority culture, make the dance closer to the aesthetic habits of the local audience, and further consolidate the position of the dance in the Qiang minority culture.

The social influence and transmission power of dance have made remarkable progress. Through in-depth market research and social promotion, the new works have successfully attracted the attention of more audiences. Under the promotion of social media, the dance has been more widely spread, making the Qiang minority dance move to a more international stage. The promotion of this social influence not only reflects the breakthrough of the new works in the dance art, but also provides a new opportunity for the dissemination of the Qiang minority dance.

Through the developmental contrast between the new works and the old Qiang minority dance, we can see the vitality and innovation of the Qiang minority dance in contemporary times. The emergence of new works not only injects a new flavor of the Qiang minority dance, but also provides a broader space for the display of Qiang minority culture on the international stage. This developmental contrast not only

enriches the expression forms of the Qiang minority dance, but also opens up a new way for its inheritance and development.

Expert feedback concerns:

Balance between inheritance and innovation: Pay attention to experts' evaluation of the balance between traditional elements and innovation, to ensure that the new works not only retain the essence of the Qiang traditional dance, but also are unique in innovation.

The depth of dance expression:

pay attention to the experts' evaluation of the depth of dance expression, to ensure that the dance movements can truly convey the connotation of the Qiang minority culture, and arouse the resonance of the audience.

Coordination of music and dance:

to ensure experts' evaluation of music and dance coordination, so that music and dance can better integrate with each other and present a perfect stage effect together.

Details of the adjustment and improvement:

According to the comments of the experts, the detailed adjustment and improvement. It may need to further optimize the movement design and music collocation to ensure that the whole performance reaches the highest level of professional aesthetics.

Focus of audience feedback:

Based on the feedback of the experts and the audience, focus on the response of the new work in the audience. Pay attention to the audience's understanding and acceptance of the dance, so as to make more accurate adjustments in future performances.

Discussion and personal thoughts:

Through the study of the Qiang minority traditional dance, I deeply feel its unique beauty, but also inspired the desire for creation. Lin Chen's creative advice provides me with valuable inspiration, especially in the aspects of injecting modern elements while respecting the tradition, as well as paying attention to the depth of expression and audience feedback.

The application of Lin Chen's creative suggestions:

Respect for the integration of tradition and modernity: Lin Chen mentioned respect for traditional culture and integrating it into contemporary creation. This inspires me to fully retain the core elements of the traditional Qiang minority dance in the new creation, and inject modern aesthetics to make the new works more sense of The Times.

Expressed depth and emotion:

Lin Chen emphasized that the work needs depth and emotion, which prompted me to pay more attention to the expression of dance movements in the process of creation, and strive to make the audience feel the profound connotation of Qiang minority culture while enjoying the dance.

The experience of artists in history:

Artists with original cultural creation: Looking back at history, I find that many artists have drawn inspiration from the original culture to create. For example, the painter Van Gogh was inspired by the Dutch rural landscape and created many famous rural landscapes. This approach makes the work with profound local characteristics. These artists have successfully expressed their love for and understanding of the local culture in their works by extracting the original cultural creation, which has won wide recognition for their works.

Related academic findings

Academic research on how artists create: In the relevant academic research, researcher found that some artists pay attention to in-depth study of local culture, communicate with local people and feel the cultural atmosphere. This kind of in-depth research provides artists with richer materials and inspiration, and makes the creation closer to the local culture.

Through the study of Qiang minority traditional dance and the study of artists' creative experience, researcher deeply understand the importance of respecting tradition, injecting modern elements and paying attention to the expression of depth and emotion in the creation. The idea of the new creation was inspired by Lin Chen's suggestions, hoping to successfully integrate the traditional Qiang minority culture with the modern stage expression.

In the future , researcher will pay more attention to the in-depth communication with Qiang minority cultural representatives and dancers, and strive to more accurately

capture the essence of traditional dance. At the same time, will also pay attention to the audience's feedback, and constantly optimize the work to make it closer to the audience's mind.

This process of research and creation has not only provided researcher with a rich cultural experience, but also laid a solid foundation for future artistic creation. Researcher will look forward to the new dance works to show the unique charm of the Qiang minority culture on the stage, and to bring a profound artistic experience to the audience.

3. Recommendations

When creating contemporary minority dances, the first suggestion is to understand the culture of the target minorities. Through in-depth communication with local people, participation in cultural activities and personal experience of local life, the creators can have a more comprehensive understanding of the uniqueness of the target culture and provide rich materials and inspiration for the creation.

This in-depth understanding not only helps to accurately present the cultural elements, but also helps to avoid the misunderstanding and harm to the culture. This study has accumulated a series of experiences and lessons in the creation and innovation of Qiang minority dance, and puts forward the following suggestions for the work of subsequent researchers:

1. Learn from the creative methods in the creative process:

What can be used for reference: In the process of editing and creation, the researchers can communicate deeply into the local Qiang minority ethnic areas, listen to the opinions of the residents, and integrate the local cultural characteristics. This creative method is useful for reference.

Suggestion: When conducting similar studies, subsequent researchers can actively listen to the voices of local residents and deeply understand their cultural habits, so as to better integrate into the local characteristics.

2. Strengthen audience interaction and social participation:

The researchers emphasize the audience interaction and social participation in the dance creation, integrate the audience feedback into the creation process, and enhance the local characteristics of the dance.

Suggestion: When subsequent researchers conduct similar studies, they can investigate audience expectations and feedback through broader social interaction to promote deeper cultural heritage.

3. Focus on the regional adaptability of dance:

What can be used for reference: The researchers emphasized the regional adaptability and cultural identity of dance, which makes the dance closer to the aesthetic habits of local audiences.

Suggestions: Follow-up researchers should pay attention to the depth of local culture, understand the cultural feelings of local residents, so as to better express the local unique cultural connotation.

4. Improve the social influence and transmission power of dance:

Reference: Researchers have successfully attracted more audience attention through market research and social promotion, making the Qiang minority dance more international.

Suggestions: Follow-up researchers can actively promote the research results through social media and other platforms to improve the social influence of Qiang minority dance and promote its dissemination in a wider range.

5. Carefully select the fusion methods of dance elements:

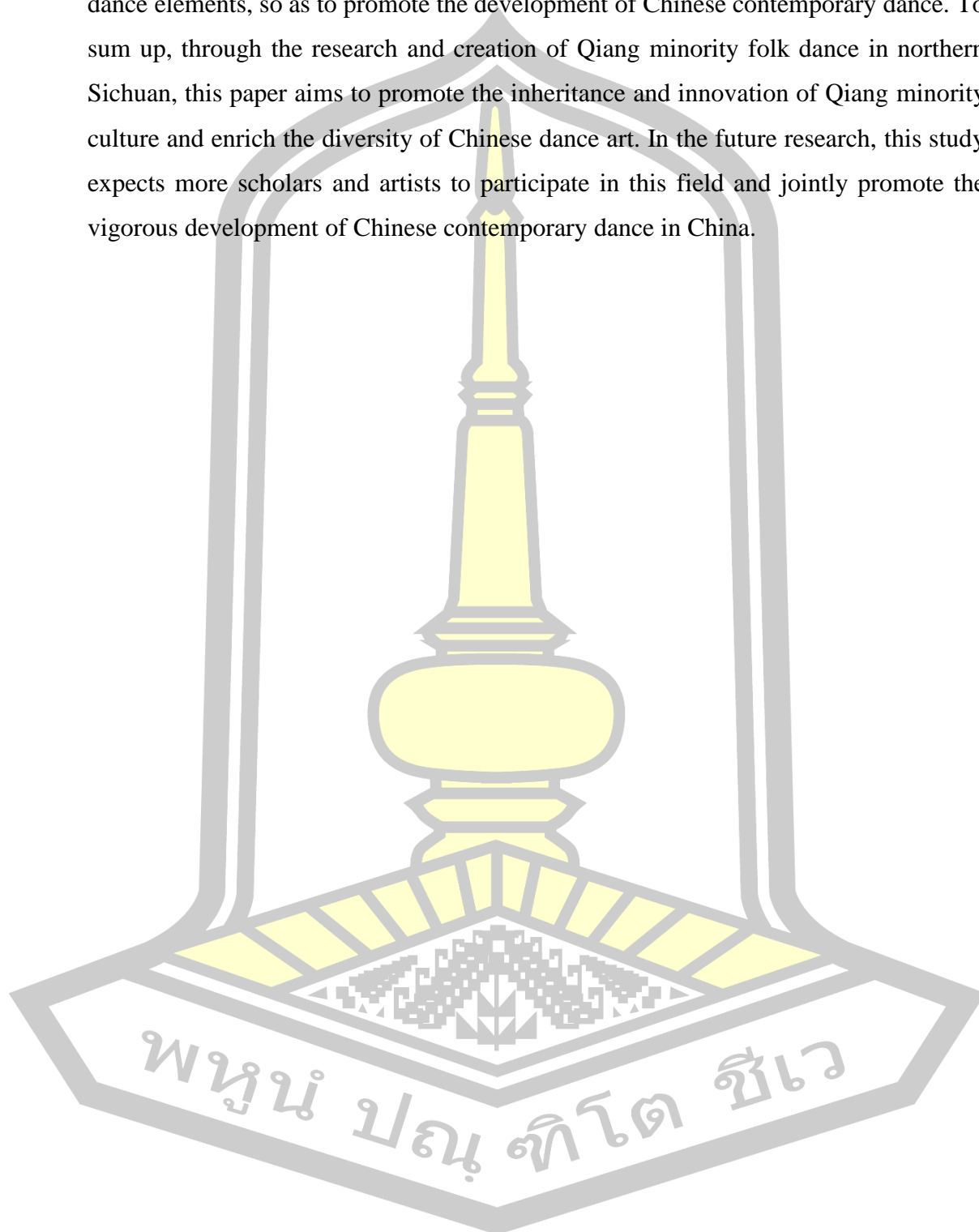
What can be used for reference: Researchers successfully combine traditional Qiang minority elements with modern dance skills to inject a new flavor of The Times into the dance.

Suggestions: subsequent researchers should choose carefully when integrating dance elements, maintain the purity of traditional elements, and inject modern elements to make them more innovative.

In general, subsequent researchers can learn many useful lessons from our experience, but they should treat the uniqueness of each project with caution and apply these experiences and lessons flexibly in combination with specific situations to promote more development and innovation in the Qiang minority dance field.

In the future research, all aspects of Qiang minority culture can be explored more deeply to get more inspiration. This study injects new possibilities into the contemporary dance and provides new ideas for the expression of traditional Chinese culture on the modern dance stage. In the future research and creation, it is suggested

to further explore the details of Qiang minority culture and explore more innovative dance elements, so as to promote the development of Chinese contemporary dance. To sum up, through the research and creation of Qiang minority folk dance in northern Sichuan, this paper aims to promote the inheritance and innovation of Qiang minority culture and enrich the diversity of Chinese dance art. In the future research, this study expects more scholars and artists to participate in this field and jointly promote the vigorous development of Chinese contemporary dance in China.

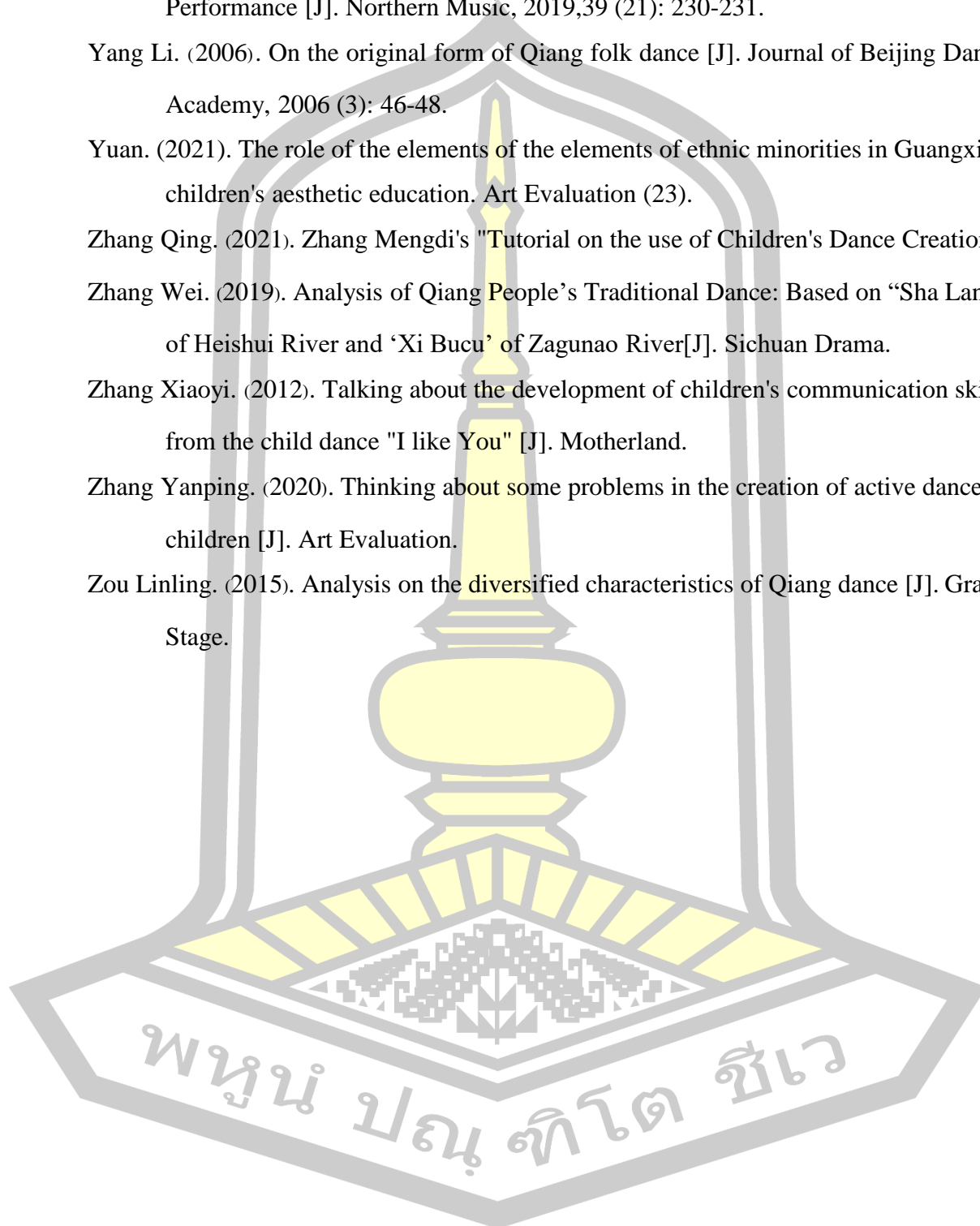


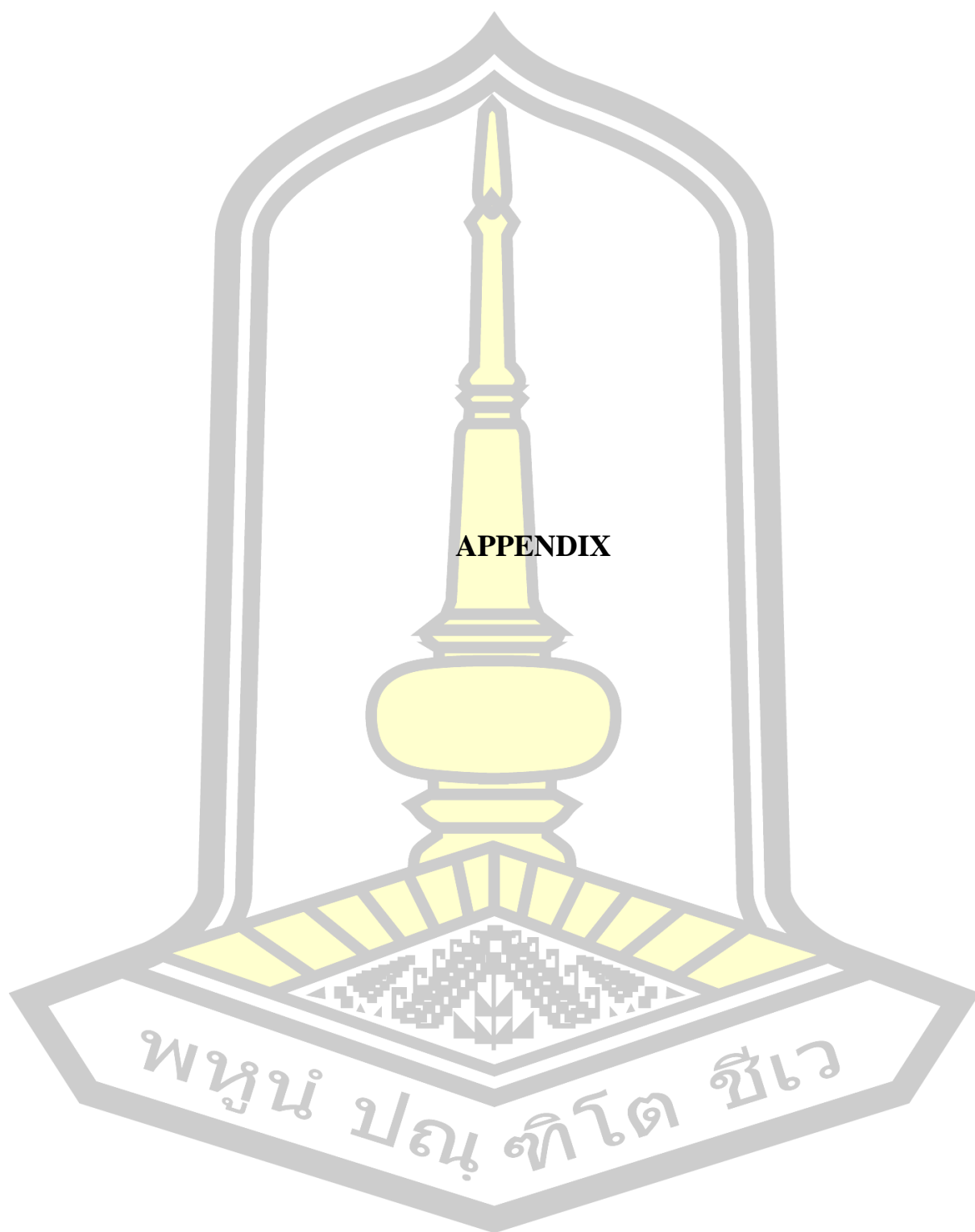
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Appendix A

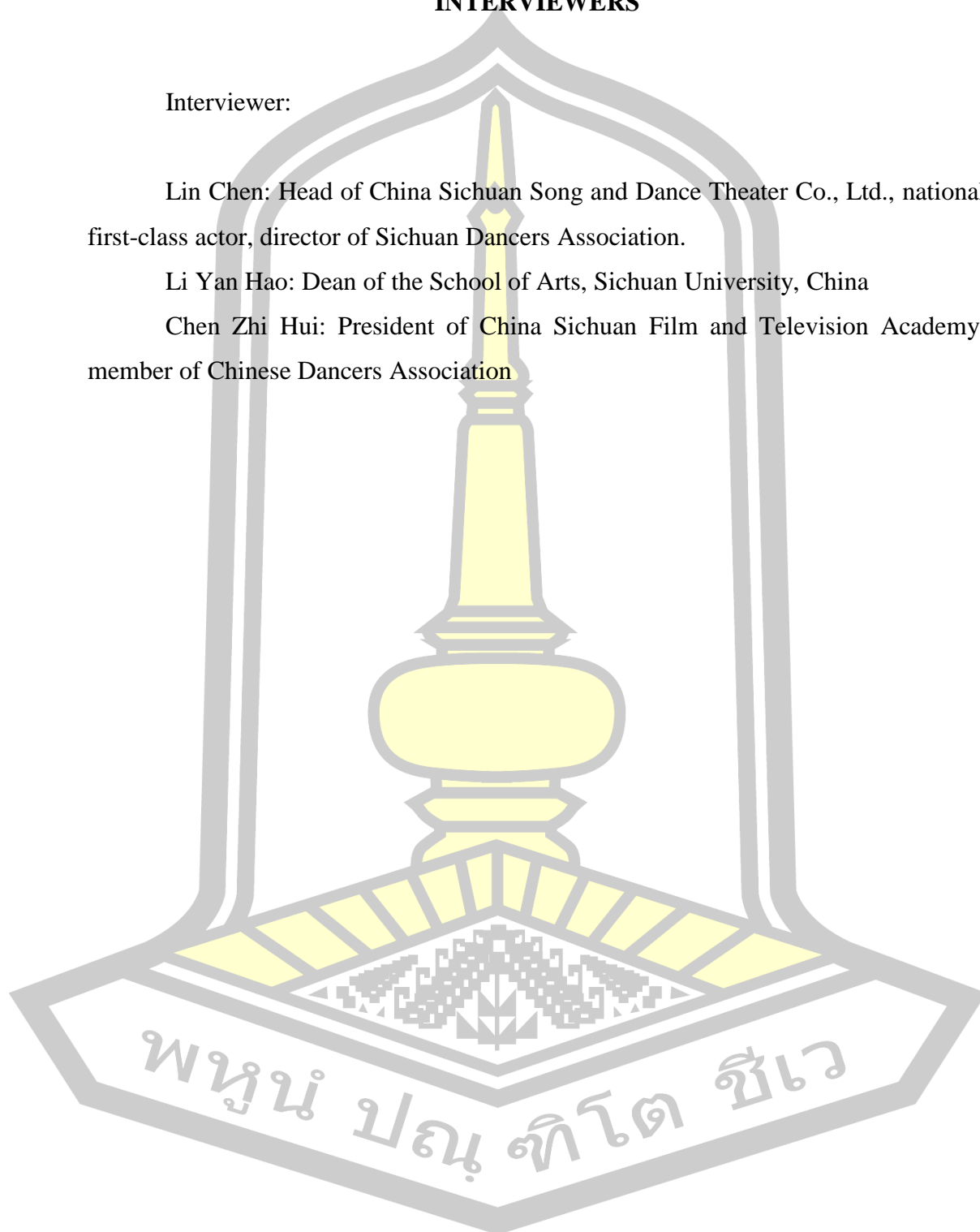
INTERVIEWERS

Interviewer:

Lin Chen: Head of China Sichuan Song and Dance Theater Co., Ltd., national first-class actor, director of Sichuan Dancers Association.

Li Yan Hao: Dean of the School of Arts, Sichuan University, China

Chen Zhi Hui: President of China Sichuan Film and Television Academy, member of Chinese Dancers Association



Appendix B

QUESTIONAIRES

QUESTIONAIRES

Chinese contemporary dance style

Qiang choreographer

1. Gender

___male

___woman

2. Age___

3. Occupation

___Dance Instructors

___Director of School

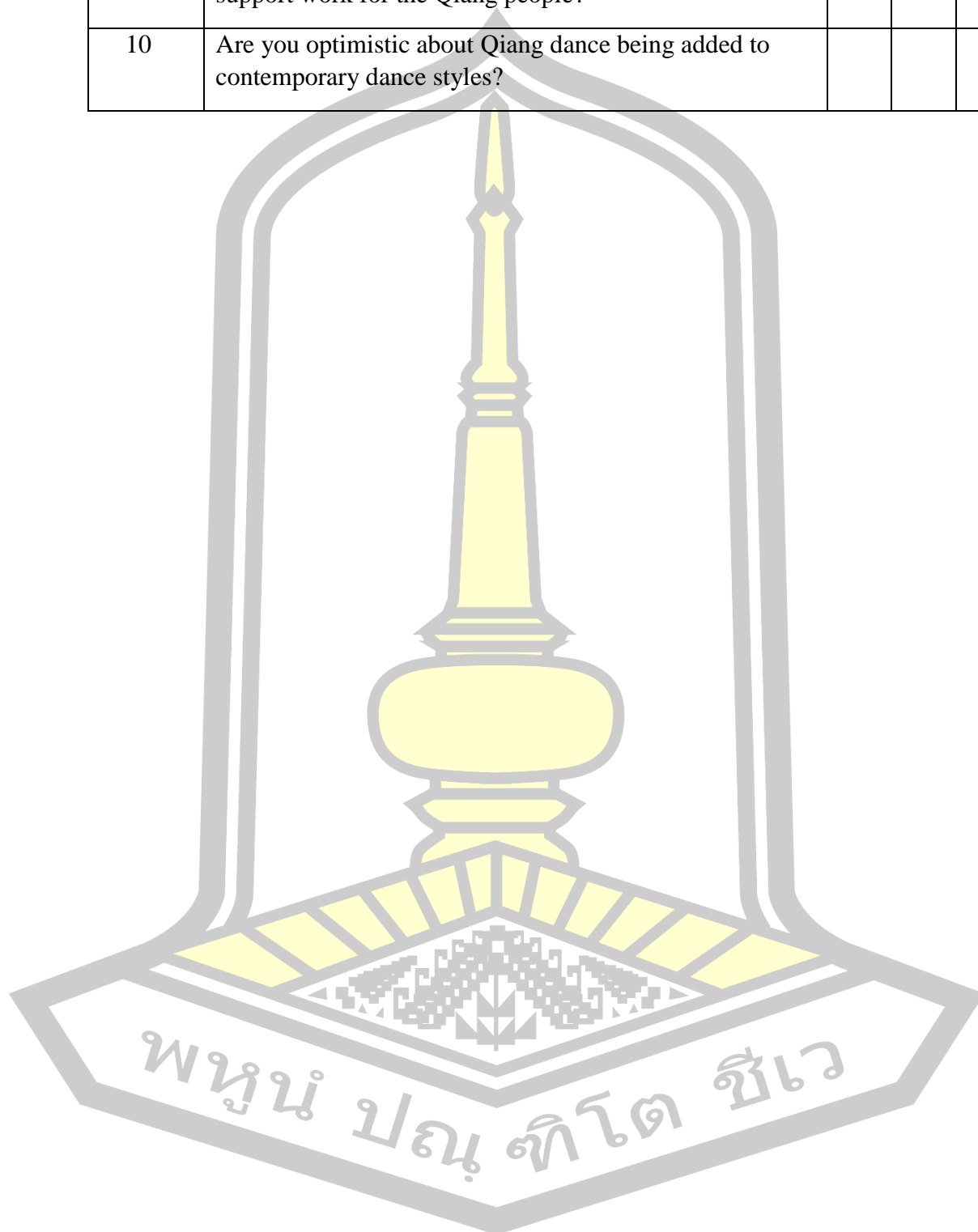
___China Dance Educator

5.at most 4.More 3.among 2.few 1.least

4. Your choice

Order number	Questionnaire topic content	Comment level				
		5	4	3	2	1
1	Which ethnic minority in China do you think the Qiang people belong to?					
2	Have you ever been to the Qiang area?					
3	Have you ever met the Qiang people?					
4	Have you ever seen a Qiang dance performance?					
5	Do you know the history of the Qiang people?					
6	Do you know the current development of art of the Qiang people?					
7	Do you think there are sufficient dance art equipments in the Qiang area?					
8	Do you think the Qiang dance art culture has development value?					

9	Do you think the state needs to carry out funding and support work for the Qiang people?					
10	Are you optimistic about Qiang dance being added to contemporary dance styles?					



BIOGRAPHY

NAME	Shan Wang
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