

The origin and development trend of Yao Chang-gu in Guangxi

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Abstract

Yao Changguan is a dance form created by Yao people during their long-term life practice to entertain gods and people. Its dance movements are closely related to the living environment and production and labor of the Yao people, as well as their religious belief and national spirit. They are mainly spread in Guangxi, Guangdong, Yunnan, Hunan and other places. Guangxi, where a large number of Yao people live in compact communities, has its own unique characteristics on the basis of the basic characteristics of Chang-drum dance, showing the special cultural characteristics of regionalism, integration, sociality and so on in this particular region. In Fuchuan Yao Autonomous County in Guangxi, where the population of Yao people is concentrated, the unique "Lusheng Chang-drum dance" is a typical dance form of Yao Chang-drum dance in Guangxi region. This paper probes into its origin, characteristics and development, and probes into the Yao Chang-drum dance in Guangxi from one side.

Keywords

Yao nationality in Guangxi; Long encouragement; Origin; development .

1. The origin of Yao Changguan

According to historical records, the Yao people had the custom of singing, dancing and drumming as early as the Song Dynasty. It is recorded in Fan Chengda's Annals of Yu Heng in the Guihai in the Southern Song Dynasty: "Rao Gu, Yao people's music, like a waist drum, waist length, a huge." In Song and Ming Dynasties, Changgu was called Rao Drum, which shows that its origin and spread have a long history (see Table 1 below).

1.1. Impact of production mode

Dance is a body art. It is a rhythmic and expressive movement system formed with the movements and gestures of the human body. It is generally believed that dance originated in the late Paleolithic Age and was closely related to the production and labor of primitive people. However, due to the lack of historical records and archaeological excavation materials, the academic community has not formed a unified view on when Yao dance originated and why. From the cultural connotation of the folk dances passed down by the Yao nationality, it is reasonable to say that the folk dances of the Yao nationality originated in primitive times.

1.2. Needs of religious sacrifice

"From primitive society to the early days of history, drum music and dance have always been an important means to communicate between the worlds of man and God." Most of the Yao

folk dances originally had obvious religious and cultural connotations. They mostly served or were attached to various religious rituals and had a strong function of entertaining the gods. Changgu, for the Yao people, has long been a tool for remembering the ancestor Panhu. Religion has played an important role in the Yao people for a long time. In the primitive society, the Yao ancestors' society was one of politics and religion. All their artistic creations, including the long inspiration, were permeated with the color of religion and were expressed, preserved, inherited and developed in the form of religion.

Table 1 The origin of Yao Changguan

Serial number	The origin of Yao Changguan
1	The effect of the mode of production
2	The need for religious sacrifice

2. Development status of Yao Ethnic Group in Guangxi

Yao people's Long Drum dance in China is widely spread in Guangxi, Guangdong, Yunnan, Hunan and other places. The names and forms of Long Drum dance vary from place to place. The typical group dances in Guangxi are "Lusheng Long Drum dance", "tart drum dance" and "Yangjiao Long drum dance" which spread in Pingdi Yao area. Jinxiu Aoyao area spread "yellow mud long encouragement". As shown in Table 2, Yao Changgu is simple in appearance, long or short, new or old, different in size and shape. However, it embodies the endless history of Yao people and the swaying customs of Yao people. Yao Long Drum dance is a narrative poem about the production and life of Yao people and a spiritual product to express their feelings. The style and characteristics of long drum movement can be summarized as "elastic", "twisted", "steady" and "short" (as shown in Table 3). "To bounce" means to vibrate like a spring. Divided into "bending" and "twisting". "Twisting and playing" means bending the knee up and down during the dance. This movement is exactly the portrayal of the Yao people's body movements such as going up, down, carrying baskets and carrying loads. "Twisting and playing" is the dance sideways, twisting and letting, around the body, and intimate dance. "Twist", by twisting the waist sideways to form an action posture. "Steady" means smooth and advantageous. "Short", that is, legs squat, gravity is all on the legs. These basic movements run through the whole long drum dance performance, which is a simulation and refinement of the working life of the Yao people and a miniature of the culture of the mountain nationality. It reproduces the scene of Yao people living with long-term overweight load and hard work in the extremely harsh natural environment.

Table 2 Types of Yao Changgu

Serial number	Guangxi region	Jinxiu Aoyao area
1	The Lusheng is long encouraging	Yellow mud long encouragement
2	Tart drum	

3	The horn of the sheep is long and encouraging	
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Table 3. Style characteristics of long encouraging movement

Serial number	Style characteristics	Concrete performance
1	play	It vibrates like a spring
2	twist	Twist your waist sideways to form an action stance
3	steady	The steps should be smooth and advantageous
4	short	Full leg squat, all gravity on the legs

3. Inheritance of Yao People's everlasting Inspiration

3.1. Adopt modern means for teaching

Today's society is an information society, the use of network technology has penetrated into every aspect of people's life, and has had a significant impact on people's lifestyle, living habits, especially for young people, the use of new media in life is essential. By taking advantage of information technology, the teaching of Yao Changguan is combined with information technology, which can provide a more convenient and long-term way of transmission for the inheritance and protection of Yao Changguan.

3.2. To construct Yao's long encouragement course system with vocational employability as the main line

As far as art majors are concerned, dance is a relatively unpopular major, and national dance is a little-known existence. Therefore, on the establishment of the curriculum system of Yao long-lasting inspiration, it is necessary to adhere to the educational concept of practical vocational education curriculum and take promoting employment as the training goal of Yao Long-lasting Inspiration.

3.3. Create situational teaching to create a strong cultural atmosphere of Yao people's long encouragement

In the teaching of national dance, many dance teachers reflect that the teaching results of national dance are not satisfactory, and the students' movements are rigid, unable to present the charm of national dance. Therefore, the premise of Yao Chang-drum dance teaching is that teachers should have a complete and comprehensive understanding of Yao Chang-drum dance, choose appropriate methods to teach the dance to students, design some guiding questions related to Yao Chang-drum dance, and encourage students to explore, discuss and practice in the actual environment or scene.

4. Conclusion

Yao's long Drum dance has distinct local colors. It is not only a cultural treasure of the Yao people, but also a symbol of the spirit and culture of the working people in China. With the rapid development of history, it still has important value today, and the profound historical significance it contains cannot be forgotten.

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