

About Tibetan Culture of Dance with Music and Its Exchange and Relationship with Surrounding Ethnic Cultures

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Abstract

Tibetans are mainly distributed in Tibet, Qinghai Province, Sichuan Province and Yunnan Province in China. Among them, there are 26 Minorities in Yunnan Province. Under the influence of other surrounding ethnic cultures in Yunnan Province, Tibetan culture shows its own characteristics, and it also has exchange and relationship with other cultures. Research on Tibetan culture can help people better understand the characteristics of art and master laws and principles in the process of public aesthetic selection. This paper mainly expounds the exchange and relationship between Tibetan culture of dance with music and the performance songs and dances of Avalokitesvara Festival in Dali City, different songs and dances in Naxi Minority, and modern folk songs and dances in western Yunnan.

Keywords

Tibetan dance with music; Ethnic culture; Exchange.

1. Introduction

Geographically, most Tibetans are concentrated in Diqing Tibetan Autonomous Prefecture in the northwestern Yunnan. And a small number of Tibetans are scattered in Lijiang City, Dali City, and Nujiang City. The surrounding Minorities are Naxi Minority, Bai People, Lisu Nationality and so on. In fact, the Tibetans and the surrounding Minorities can be traced to the same origin, and they all come from the ancient Chiang Minority in China. Because Tibetan culture is broad and profound, it shows the characteristics of extensive collection when blending with the surrounding ethnic culture. However, its historical kinship makes it show the characteristics of multiple schools in politics, culture, religion and dance.

2. The Exchange and Relationship Between Tibetan Culture of Dance with Music and the Performance Songs and Dances of Avalokitesvara Festival in Dali City

It is said that on March 15 of a certain year in the Tang Dynasty, after Avalokitesvara subdued Rakshasa, she held a sermon in the west of Dali City. In order to commemorate the saying of Avalokitesvara, the local people took March 15 as the day for offering sacrifices to Avalokitesvara. Because the people gathered here, it was also called the Avalokitesvara Festival, or March Street. Where there are people, there will be transactions. Later, people exchange materials on that day, so it can also be called Avalokitesvara Street. Dali City is located in China and bounded on India and Indochina Peninsula, which makes it crowded. When businessmen, monks and foreign envoys pass by, they will inevitably enjoy various local famous folk art activities, including horse dance, dragon and lion dance, folk dance, paper flower making, suona playing and so on. Accumulated over many years, the reputation of Avalokitesvara Festival is naturally famous. Under the influence of Tibetan culture of dance with music, dances represented by Reba dance will connect with folk songs and dances, witch dances and Buddhist dances. Ethnic groups such as Tibetan, Bai People, Yi People, Han Nationality and Hmong Minority live

together in different regions. The styles of their dances with music are very different, but they have their own unique artistic charm. When exchanging with other cultures, they attract the local people and convince the people of all ethnics gathered here. Finally, folk songs and dances bloom and contend together and form the characteristics of multi-ethnic culture of dance.

3. The Exchange and Relationship Between Tibetan Culture of Dance with Music and Ti-Mba Shera Songs and Dances in Naxi Minority

Tibetans have accumulated a lot of traditional cultures in the process of development, Among them, there is an ancient religion called Bonismo, which is very distinctive. From the literal analysis, bon is composed of origin and wood, which means beauty in Tibetan language in Yunnan. Bonismo is also known as Bon-Po, which was introduced as early as the Tubo era. There are sermons in areas of Tibetan, Naxi Minority and Primi Nationality in Yunnan. The ancestor of Bon-Po in Tibetan is Xinrao, which was also called Danba Xirao in the old time. In the historical records of Naxi Nationality, Ti-mba shera is the leader of Dongba religion, so there are many sacrificial activities. Coincidentally, the Naxi people regard Xinrao as Ti-mba shera, so there are many similarities between the Naxi people and the Tibetan Bon-Po in the ceremony of sorcerer's dance in a trance. The ritual of sorcerer's dance in a trance in the offering sacrifices to Ti-mba shera can be divided into three levels according to the death of civilians, the death of Dongba priests and the death of Dongba religious leaders. The procedures of religious funeral dances such as offering sacrifices to Ti-mba shera also vary according to different grades. After the death of civilians, the procedure is simple and the dance style is monotonous. After the death of the highly respected Dongba priests, the sacrificial activities are grand. Around the altar, there are several Dongba priests who are adjacent to each other in all directions. At the same time, they will open the altar and invite the great gods to come to the scene. Therefore, the Dongba religious funeral dance at the scene is also very strict, which must be carried out according to the traditional procedures and must not be perfunctory. In addition, there will be strict requirements in terms of costumes, clothing and accessories. Dancers are equipped with Vajra pestle and Dharma knife, and the music and dance are percussion, conch and Dharma horn sound. The dance is also carried out according to the specific story plot of Dongba classical religion. If the leader of Dongba religious dies, it is natural to hold the highest standard activities of Dongba funeral. Dongba and priests from all over the country need to concentrate on Baishuitai, the birthplace of Dongba religious, and then arrange the collected scroll paintings and long scrolls on the sacrificial field. According to traditional practices, music and dance sacrifices are carried out according to procedures.

4. The Exchange and Relationship Between Tibetan Culture of Dance with Music and Chiang Mu dances in Naxi Minority

As mentioned earlier, Buddhism was introduced to Yunnan Province during the Tubo period. Tibetan Buddhism, Lamaism, and Red Sect have gradually entered Tibetan areas, and temples have been built since the Yuan Dynasty. Later, there are Lama temples in Gongshan City and Lijiang City in Yunnan Province. Religious ceremonies are held every year according to the date with Chiang Mu dance and Ba Chiang dance as the main representatives. It is said that on the twenty-ninth day of every month, monks will carry out PhiTaKhon activities to perform ghosts, live and death, good and evil, and pain and joy, so they are Chiang Mu dance. The dance has a strict religious tradition. It needs to be rehearsed 15 days in advance according to the dance repertoire. Before dancing, the priest need to respectfully invite the living Buddha, and then the dancers perform music and dance according to their roles. Dancers are wearing masks and holding magical instruments, they first dance in groups according to the order of the scene, followed by dances such as the Skeleton Dance and the Ox God Dance. Under the influence of

Naxi Minority, Tibetan and Primi Nationality, Tibetan Buddhism in Lijiang City will perform sorcerer's dance in a trance on the 23rd of the 12th lunar month. The dance lasts for two days. The first day is for people in lama costumes to dance, and the second day is for dancers to perform according to the dance scores in the temple. In the Lama Temple in Lijiang City, the living Buddha dances first, and then the old lama leads the dancers to continue the performance. The music and dance are also different from the above. The twenty-seven gods need to be danced one by one, and the gods and poultry elements used also need to be added. After the dance, the Dharma Protector made of highland barley noodles needs to be sent to Nimadui for cremation, which means the ceremony has ended successfully. In these strict religious traditional ceremonies, there are three points that need to be emphasized. First of all, dancers must be prepared by each Lama Temple, and they specialize in performing sorcerer's dance in a trance. In addition, dancers or dance leaders need to be trained in Tibet or Dege Monastery, and they need to have corresponding qualification certificate. Chiang Mu dance or other dance styles should be performed according to the procedures recorded in the traditional Tibetan Buddhism. Throughout the dance process, roles, costumes, magic instruments, props and musical instruments have institutional requirements.

5. Conclusion

Tibetan culture of dance with music has formed its own characteristics when connecting with the surrounding ethnic cultures. For instance, each of Chiang Mu dance, Avalokitesvara Festival and Ti-mba shera songs and dances can be performed by many Minorities. Such a phenomenon can be formed only when Minorities unite and live in harmony with each other, which is the broad mind of embracing all minorities. Such a tortuous development from song and dance to religion and then from religion to song and dance shows that national folk dance needs to experience the test of various nationalities before it can be called folk dance, which is the cultural classic of world national dance.

6. Project Fund

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