



Comment on the Dance *Kang Gu Xian Yin* in Tibetan Gala

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Abstract: The main melody, a literary and artistic work *Kang Gu Xian Yin* in the 2021 Spring Festival and Tibetan New Year Gala (hereinafter referred to as "Tibetan Gala") shows the happy and beautiful life of the Tibetan people today in a new form of song and dance, shows the prosperity of new China, and tells the Tibetan people's infinite gratitude to the Communist Party of China. Therefore, this paper analyzes the artistic characteristics of the work from four aspects: the theme of the work, the structure of the work, the vocabulary of dance and its lyrics, and allows the audience to further understand its cultural connotation during appreciation of the beauty and entertainment.

Keywords: theme, structure, vocabulary, scheduling, lyrics

1. Introduction

On February 10, 2021, the annual Tibetan Spring Festival and Tibetan New Year Gala (hereinafter referred to as "Tibetan Gala") were broadcast on many platforms such as Tibet radio and television. It has been 36 years since the first Tibetan Gala was recorded and broadcast in 1984. Although the theme of Tibetan Gala every year has its own characteristics, it is a constant premise to carry forward the main melody, spread positive energy and show national culture. Therefore, after deconstructing and analyzing the Tibetan late dance, we will find that each dance work contains the cultural connotation full of national characteristics.

The men's and women's group dance *Kang Gu Xian Yin* was jointly edited by Seegi, Lob Tashi, Luosong Dingzeng and Silang Wangdui, composed by Gongga Lunzhu, and performed by Kangba Culture and Art Troupe of Changdu, Tibet, Dingqing Folk Art Troupe of Changdu, Tibet, Mangkang Folk Art Troupe of Changdu, Tibet, Bianba Folk Art Troupe of Changdu, Tibet, The Folk Art Troupe of Wuqi County, Changdu City, Tibet, and the farmers and herdsmen of Dingqing County, Changdu City, Tibet. It expressed the happy and beautiful life of the Tibetan people today in a new form of song and dance, showed the prosperity of new China, and told the Tibetan people's infinite gratitude to the Chinese Communist Party.

2. The great harmony theme of national peace and people's security

The work *Kang Gu Xian Yin* focuses on the unlimited care of the Communist Party of China for the children of all ethnic groups in Tibet over the past 70 years. It aims to express the image of China's national peace and security in the new era, the great development trend of Tibet in the new era under the leadership of the party Central Committee, and reflect the unity of the children of all ethnic groups in Tibet and the children of all ethnic groups in the country in the new era to jointly build a beautiful China. In the dance work, the perfect combination of Mangkang string dance where the characteristics of nationality and the times is intertwined and Changdu Reba dance makes the dance everywhere show the new life style and full of happiness of the Tibetan people in the new era. Although the dance has no specific story, it is just a great song and dance work with a very lyrical nature, whether it is the change of dance scheduling, the change of dancers' expressions, or the design of stage devices, all reflect the great harmony theme of national peace and public security that the choreographers and directors want to express.

3. Symphonic structure of "A-B-C-A"

The structure of *Kang Gu Xian Yin* is a "A-B-C-A" symphonic structure. During the interview with the choreographer, the author learned that at the beginning of the creation of the work, the dance choreographers and composers worked together to design the dance structure. In the design, the "A-B-A" structure of "lyric adagio - technical allegro - brilliant adagio" in the dance duet of "father of classical ballet" Petipa[1] is borrowed. And according to the needs expressed by the theme of *Kang Gu Xian Yin*, a certain extent innovation is made, which is that it is adapted into the "A-B-C-A" structure of male and female group dance, also known as "lyrical adagio - harmonious middle adagio - technical allegro - brilliant adagio". The dance structure of *Kang Gu Xian Yin* also reflects the cross-temporal and cultural exchange in dance arrangement between Chinese national folk dance and western ballet.

In the "lyric adagio" of the dance, during the period from the beginning of the melodious string sound to the end of the first minute, Mangkang string dance and Changdu Reba dance coexist on the stage, and the dancers express their love for the props in their hands and their sense of identity with their national culture; the "harmonious middle allegro" is between the 1st minute and 2nd minute and 10 seconds. During this period, Mangkang string dance and Changdu Reba dance play alternately, showing an image of harmony with different cultures of different nationalities and symbolizing the multi symbiosis of different cultures of different nationalities; in the third part, the section of "technical allegro" is from the 2nd minute and 11 seconds to the 4th minute and 33 seconds. Changdu string drum skill and Mangkang string skill are displayed successively, and the latter two are combined to show the skills. This section not only shows some of the skills of the two dance forms, but also shows the scene of cross-cultural reflection; finally, in the "brilliant adagio" plate, along with Changdu folk songs, all the actors gathered together to look into the distance, as if depicting a better life in the future.

4. Dance vocabulary in which nationality and times is intertwined

The dance vocabulary of *Kang Gu Xian Yin* is composed of the actions of Mangkang string dance and Changdu Reba dance at the dance action level, while the dance scheduling level is mainly determined by the cultural connotation that the choreographer and director want to express.

4.1 Distinctive dance movements

In *Kang Gu Xian Yin*, both Changdu Reba dance and Mangkang string dance are movements with the characteristics of this dance form. The first part is the dance movement of Changdu Reba dance. In the lyric adagio section of the work, the choreographer and director used the traditional "one point drum" action at the beginning of Reba drum. The drum rhythm is bright and the drum sound is deep in the ear, which contains the meaning of "encouraging the first". With the development of the mood of the work, the dance entered the harmonious middle adagio part. In this part, "56 point Seegi drum" appeared. The appearance of this action not only showed the audience the superb skills of Reba's drum dance, but also full of auspicious and safe blessings. In the technical allegro, there are actions such as "counterclockwise five position vertical drum rotation", "counterclockwise three position waist lifting rotation" and the left and right drum rotation of the 12 o'clock drum. The emergence of these difficult skills not only pushed the whole dance to a climax, but also showed the real life style of the Tibetan people in full swing in the new era under the leadership of the Party Central Committee, it also depicts the fiery inner world of the Tibetan people full of energy and hope for the future.

The second part is the dance action part of Mangkang string dance. In this work, it continues its lyrical, simple and atmospheric dance action style, and uses the basic actions such as classic steps "three steps and one lift" and "jumping across legs", which is highly recognizable. Under the form of men's group dance, it is neat and uniform, showing the theme of great harmony in this work. At the same time, there are also "carry leg turn", "cross leg turn", "alternative carry leg turn", "360° spin" and other actions with certain difficulty coefficient. The emergence of these actions not only increases the focus of the work itself, but also interweaves with Reba's encouragement skills, weaves the Chinese dream of the new era, and practices China's promotion of main melody and diversified literary and art in the new era.

4.2 Stage scheduling full of philosophical ideas

Although *Kang Gu Xian Yin* is a dance work of ethnic minorities, its stage scheduling also reflects the traditional Chinese philosophy. In the lyric adagio at the beginning of the dance, the male string dancers and female Reba dancers bend down and line in the way one male and one female are crosswise in the center of the stage and form a "1". There is a male lead dancer on each side. With the sound of music, the stage space where the dancers are located becomes higher step by step, and then they line a horizontal row to start the dance. The design of this scheduling well reflects the traditional philosophical thought of Taoism in China, that is, the proposition of "after one come two, after two come three, after three come all things" [2], and to some extent, it also well confirms the view that "dance is the mother of art" [3].

In the technical allegro, after the line and plane become points, the string dancers and Reba dancers have a scheduling in the form of a triangle. In mathematics, the triangle is the most stable shape. In this work, the allegro is used to describe the real life scene of stability and happiness of the Tibetan people, and also shows that under the background of the new era. The foundation for the hard work of the children of all ethnic groups in China is extremely solid. In the second half of the allegro, the string dancers and Reba dancers change from their own array scheduling to the overall scheduling in a square. The string dancers and Reba dancers stand apart to show their skills. The square is one of the most inclusive shapes, which can be divided into many shapes. Therefore, the change and application of this scheduling, it not only shows the current situation of mutual exchange and common development and prosperity of different cultures in China, but also reflects the extreme inclusiveness of China's positive multicultural development.

5. Educational lyrics

In addition to the cultural connotation of the dance part, the lyrics and narration of *Kang Gu Xian Yin* are of great educational significance. The following lyrics appear in the work. The first is the lyrics at the 38th second of the beginning, which means "beat one drum rhythm for the first time, and then three drum rhythm for the second time, Reba girls". This lyrics introduces the Reba action name of the subsequent performance to the audience, so that the audience can understand the action knowledge of Reba dance in the process of appreciating the dance; then the lyrics at the 2ed minute and 50 seconds mean "willow makes piano rod, rhododendron wood makes barrel, goat skin makes membrane, slender horsetail makes string, gold makes piano saddle, silver casts rotary handle, and the joy is difficult to suppress when playing the wonderful sound". This aria not only allows the audience to understand the production material of string, but also directly experiences the joy of dancers; the lyrics at the 3rd minute and 38 seconds mean "the sun is rising, we can get together, and we can sing and dance", which expresses the joy of the dancers, and also represents the joy of the children of all ethnic groups in China to get together in a new era; the last is the lyrics of 4 minutes and 40 seconds, which mean "we get together happily, we will be happier and happier", expressing the love of the editor, director, actors and all Tibetan children for the motherland and their beautiful vision for the future.

To sum up, the work of *Kang Gu Xian Yin* not only perfectly integrates the traditional dance culture of Tibet, but also develops to a certain extent. In the expression of integration and development, it also shows the long historical and cultural heritage of Tibet everywhere. It is for this reason that this work was selected in the sixth ethnic minority dance show. Of course, this work also has some shortcomings, such as the regularity of dancers' movements needs to be improved, the expression and body movements of some actors are not in place, and so on. However, a good work needs to be refined thousands of times, so I believe that the performance of this work in the Great Hall of the people will be able to avoid these shortcomings, and I look forward to more breakthroughs in its appearance next time.

References

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