

# Conservation and Utilization of Ba Nationality's Culture of Music and Dance

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**Abstract:** The work studied conservation status of music and dances of Ba nationality, aiming at providing thinking and reference of their utilization. Development status of dances and songs of Ba nationality were analyzed. Based on the analysis of Ba nationality's artistic features, conservation and utilization of its music and dance were researched. In conclusion, Ba nationality's music and dance is a part of multi-culture in China, worth to be protected and utilized in new era. This innovation lies in multi-angle analysis on Ba nationality's culture of music and dance, with a variety of literature references and introduction of Western art theory.

## 1 INTRODUCTION

Ba nationality is a cultural concept with abundant connotation and referred level. In general, it refers to general terms of ancient nations on the field of ancient Ba state. With a center of today's Chongqing city, ancient Ba state embraced a large area including today's region of Hubei and Hunan, Sichuan and Guizhou. Ancient Ba nationality lived on extensive area with effect by pre-Qin and southern nation culture, gradually forming a unique type of culture. Although Ba state was wiped out by other vassal states in the Warring States time, deep stigma was ironed on local culture for people long-term living in the southwestern region of Yangtze River (especially centered as the Three Gorges). Therefore, Ba nationality's culture and spiritual shape still play a unique role in area of Ba nationality. In ancient times, Ba nationality is a nation good at battle, as well as having a certain pursuit of dance and music. It also absorbed culture in Hubei, Hunan, Sichuan and Guizhou, due to migration in wars. Thus, Ba nationality had formed its own style in Chinese cultural history, leaving long-lasting impact on culture of Chinese nation.

## 2 OVERVIEW OF CONSERVATION OF BA NATIONALITY'S CULTURE OF DANCE AND MUSIC

Culture of dance and music created by Ba nationality, in fact, is excellent spiritual and cultural wealth, as well as a valuable intangible cultural inheritance. It also contains spirit and consciousness pursuit of Ba nationality. Studies on intangible cultural inheritance of Ba nationality are superficial with little depth and breadth, viewing form research status on music and dance by China and abroad. Actually, dance and music in Ba-Yu region created by Ba nationality contain very rich ancient culture connotation.

For better conservation and utilization, current researches should focus on forms and nature of Ba nationality's music and dance, as well as systematic carding of key elements. However, difficulties should not be ignored in conservation and utilization of Ba nationality's music and dance. More comprehensive objects are rare for scientific research. Professional musicians are not very interesting in dance and music in Ba-Yu, thus forming talent-gap. Furthermore, literatures of recording Ba nationality's culture are relatively fragmented and scarce for most archaeological discovered sites are after Eastern Zhou and Chunqiu

Period. These historical reasons also cause difficulty in research on Ba nationality's music and dance.

However, with the continuous development of current science, China has obtained scientific and cultural theoretic support in studies on anthropology and related ethnic. Thanks to collection of archaeological literature of Ba nationality, original literature of music and dance has gradually been tidied systematically. Hence, Ba nationality's music and dance can be more maturely tidied, protected and utilized, turning into valuable spiritual and cultural wealth of mankind.

### **3 INHERITANCE AND DEVELOPMENT OF BA NATIONALITY'S DANCE**

Ba nationality's dance is a kind of ancient dances. Few literature recordings were found about detailed Ba nationality culture. However, basic elements, especially braveness, militarism and unyieldingness, were dissolved in Ba nationality's dance. It has been spread and playing a unique role in field of Chinese culture after pre-Qin dynasty. Thanks to such functions, Ba nationality's dance is still abundant valuable, worth to be developed and utilized.

#### **3.1 Inheritance and Development of Martial Element in Ba Nationality's Dance**

Ba nationality's dance, or so-called Ba-Yu dance, is actually a loved dance of martial arts class. The dancers should hold ancient weapons in hands, such as sword and shield, with orderly dance. Ba nationality's dance was inherited and developed earliest from Han Emperor Liu Bang. It was spread in Chu region, and then introduced into palace, becoming a part of palace dances. People living around Bear Mountain loved dancing, as mentioned in Chinese classic Shan Hai Jing. Actually, Bear Mountain was a gathering place of Ba nationality in ancient, who loved dancing with weapons. They wanted to express inner devoutness to gods by means of dance, according to recordings. Besides, elegant dance was also jumped by Ba nationality for ritual. Dancers usually worn hat decorated with jewels. But martial dance was jumped before wars for victory, with weapons in hand.

Attribute of witchcraft and political awareness were also attached to Ba nationality's dance. Ba nationality had early combined martial art with

witchcraft, as well as offensive with defensive weapons, forming dance with rich ethnic characteristics.

Viewing from the dance form, it has close relationship with the story of Xing Tian Waving Weapons. Despite of the myth, the story shows origin of Ba nationality's dance form, expressing indomitable spirit. Although Xing Tian was chopped off the head by god, he still showed fighting intention. Ba nationality expressed their heroism with martial dance, in forms of weapons and witchcraft.

#### **3.2 Conservation and Utilization of Ba Nationality's Dance in Reality**

Although Ba nationality is a kind of original folk dance only in Ba-Yu region, its expression of struggling and fighting spirit has deeply affected other ethnic groups in China. Ba nationality's dance has rich social ideology value, since Han Emperor Liu Bang introduced it into palace.

For conservation of Ba nationality's dance, its system, forms and movements should be deeply excavated and researched. Only by presenting dance in front of people can Ba nationality obtain more attraction and conservation. Therefore, Ba nationality's dance should be tied and researched in detail. Forms and arrangement of Ba nationality's dance should have systematicness and consistency.

Spirit and ideology contained in Ba nationality's dance have more value for use. Waving weapons in Ba nationality's dance make dancers and audiences feel braveness and militarism. They can be infected with courage of waving weapons after chopped off head and spirit of perseverance in battles. Such culture elements can be valued in packaging of dance culture. The braveness of Ba nationality should be advocated, combined with era elements again. Thus, its ideology and culture value can be better absorbed and promoted.

### **4 INHERITANCE, DEVELOPMENT AND UTILIZATION OF FOLK BA NATIONALITY'S MUSIC**

Except for dance in Ba-Yu region, Ba nationality's folk music also plays a important role in Ba nationality's music and dance. Ba nationality's dance with weapons was introduced into grand palace, accompanied with Liu Bang becoming dominant in

central plains. Ba nationality's music, or Ba nationality's songs, have been carried on for inheritance in the folk. A lot of new forms of music art have been evolved in the process of transmission, with creation of working people.

#### 4.1 Inheritance and Development Situation of Ba Nationality's Songs

Scholars of Confucianism, such as Confucius, had learned about and collected and compiled Ba nationality's songs in the pre-Qin period. Edited by Confucius, Shi Jing collected songs in South of Zhou and Zhao, including Hubei where Ba nationality lived on. South of Zhou and Zhao means south of fief of duke Zhou and Zhao, respectively. For example Guan Ju in Shi Jing, it is likely to be an song of ancient Ba nationality with very obvious courtship feature.

Later Hua Yang Guo Zhi also recorded text of Ba nationality's songs, containing twelve Ba nationality's folk songs. Creators of these folk songs were not manifested in the works, remarking only "Ba nationality Sing That". Ba nationality's songs had gradually attracted attention of society at that time. True feelings and plain massive folk customs were combined in the music form of Ba nationality. For example, the song—Country Ba Nationality—expressed a popular and heart-wrenching folk music.

In Tang and Song dynasties, Ba nationality's music was developed into form of Zhu Zhi Poetry, which was a kind of folk songs in mainly Wu Mountain region. It can easily make people echo to express all kinds of feelings and local customs. The song was usually along with dance, just as "Ba nationality gather together and step" wrote by Lu You in literature. It described that over one hundred Ba persons sang and danced together with hand-in-hand. Such deductive ways had intimate relationship with aesthetic on music and dance of ancient Ba nationality.

Finally in the Ming and Qing dynasty, Ba nationality's songs became a waving dance. It was prevalent in Tu Jia nationality around Hunan Province for ritual of festivals in religion and ancestors. Along with obvious ritual feature, waving dance was combined with songs. They were singing and dancing, fully showing love for music and dance.

#### 4.2 Conservation and Utilization of Ba Nationality's Songs

Ba nationality's songs are valuable intangible

cultural wealth, deserving conservation. Tu Jia nationality's waving dance is an important carrier of Ba nationality's songs. In Qing dynasty, Manchu emperors forbade Tu Jia nationality's waving dance after policy of Gai Tu Gui Liu, so as to achieve their own political purposes. But Tu Jia nationality did not surrender. Along with dances, Ba nationality's songs were spread since ancient, becoming spiritual ballast of Tu Jia nationality. It cannot be completely overthrown by Qing dynasty. Therefore, conservation of Ba nationality's songs should respect its original cultural ecology, especially all kinds of customs of Tu Jia nationality and inheritors. Moreover, Ba nationality's culture in all regions should be gathered to form own power of culture.

In addition, literatures and materials of Ba nationality's songs should be carded again. In the past, utilization of Ba nationality's songs was mainly performance in scenic areas or folk culture tourism. But the interpretation tended to be superficial, without deep mining of cultural meaning of Ba nationality. Therefore, Ba nationality's songs should be researched from depths and width of its culture in multi-level. Literatures of Ba nationality's songs since ancient should be researched after categorization. It also needs advertisement in popular forms, so as to attract more people to learn Ba nationality's cultural origin and achievement.

Starting from conservation of cultural diversity, government should fully mobilize relevant professionals of music and dance. Ba nationality's culture of music and dance require thorough study and discussion. More Ba nationality's music and dance should be presented in front of the world.

## 5 CONCLUSIONS

The horns of ancient Ba nationality had gradually disappeared, along with invalidation of witchcraft in wars. But it should be focused on ancient Chinese spirits of unyieldingness, fighting and militarism. Ba nationality make these spirits survive in every developing era with forms of music and dance. Therefore, promoting Ba nationality's music and dance can contribute to advancement of Chinese excellent traditional culture and encouragement on Chinese. Chinese cultural ecology can be presented in diversity with all flowers bloom together. Construction of Chinese socialist culture can be provided an important traditional cultural basis, making people harbor more fear of ancient culture.

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