

Perspectives of Miao's Lusheng Dance at Guizhou, China

¹Haitao Wang, ²Pattamawadee Chansuwan, ^{*3}Sirimongkol Natayakul

¹*Student of Master of Fine Arts (M.F.A.) Program in Performing Arts, Faculty of Fine - Applied Arts and Cultural Science, Mahasarakham University*

²*Faculty of Fine - Applied Arts and Cultural Science, Mahasarakham University*

³*Faculty of Fine - Applied Arts and Cultural Science, Mahasarakham University, sirimongkol.n@msu.ac.th*

Abstract

This qualitative research aims to study the structure of Miao's Lusheng dance in Qianhu Miao village Guizhou, China and analyzed the interaction between Miao's Lusheng dance in multiple dimensions with Guizhou cultures. Research methods that is the information study of documents. field work. In this study, the population was Miao Lusheng dancer, Director of Miao Village Lusheng Dance Troupe, Lusheng dance teacher etc., and Sampling area of study was Qianhu Miao village Guizhou, China. Research conclusion by descriptive analysis.

The research reveals that Miao's Lusheng dance can be divided into three types: 1) Golden Rooster dance; 2) Drum dragon, drum Tiger-long shirt Dragon; 3) Rolling mountain beads and the structure of Miao's Lusheng dance including Stage orientation and body movements, Common movements of Lusheng dance, Common music score of Lusheng dance and Common costume for Miao's Lusheng dance. In addition, the interaction between Miao's Lusheng dance and Guizhou cultures can provided on 4 points: 1) For Guizhou people; 2) For Qianhu Miao villagers; 3) For Guizhou economy; 4) For Guizhou cultural policy.

Keywords: Miao, Lusheng dance, Xijiang Qianhu Miao villagers, Guizhou.

1. INTRODUCTION

The people's Republic of China, referred to as China for short, is located in the east of Asia and the West Bank of the Pacific Ocean. It is a socialist country under the people's democratic dictatorship led by the working class and based on the alliance of workers and peasants. It was established on October 1, 1949 (the year of self-ugliness). With the five-star red flag as the national flag and the march of the volunteers as the national anthem, the national emblem includes the national flag, Tiananmen Square, gears and ears of wheat and rice. The capital Beijing is divided into 23 provinces, 5 autonomous regions, 4 municipalities directly under the central government and 2 special administrative regions.

It is a minority with the Han minority as the main body, A unified multi-ethnic country composed of 56 nationalities. China has a land area of about 9.6 million square kilometers, a continental coastline of more than 18000 kilometers, an island coastline of more than 14000 kilometers, and a water area of more than 4.7 million square kilometers in inland and border seas.

There are more than 7600 islands in the sea area, of which Taiwan island is the largest, covering an area of 35798 square kilometers. It borders 14 countries and is adjacent to the sea of 8 countries. China is one of the four ancient civilizations. It has a long history and culture. It is the third largest country in the world and the most populous country in the world. Together with Britain, France, the United States and

Russia, it is the five permanent members of the United Nations Security Council. (Wu Zhongwei and Hu Wenhua, 2021, p. 1)

China is a multi-ethnic country. In the long-term development process, various ethnic minorities have formed brilliant and rich national culture. Ethnic minority culture is not only the spiritual home of ethnic minorities, but also has made important contributions to the prosperity and enrichment of Chinese culture.

Guizhou Province, abbreviated as "Qian" or "Gui", is located in the hinterland of Southwest China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in Southwest China. It is a world-famous mountain tourism destination and a major mountain tourism province, a national ecological civilization pilot area and an inland open economy pilot area.

It has jurisdiction over Guiyang City, Zunyi City, Bijie City, Anshun City, Liupanshui City, Tongren City, Southwest Guizhou Buyei and Miao Autonomous Prefecture, Southeast Guizhou Miao and Dong Autonomous Prefecture and South Guizhou Buyei and Miao Autonomous Prefecture. The terrain in Guizhou is high in the West and low in the East, and tilts from the middle to the north, East and south. The landform of the whole province can be summarized into four basic types: Plateau, mountain, hill and basin.

Most of the plateau and mountain areas are known as "eight mountains, one water and one field". It is the only province without plain support in China. It is a subtropical humid monsoon climate with four distinct seasons, warm spring, abundant rainfall and the same period of rain and heat. (Liu Xingshi, 2020, p. 52)

China is a multi-ethnic country with 56 nationalities and 55 ethnic minorities. Guizhou Province is one of the most important areas inhabited by ethnic minorities in China. According to the census data of 2021, the permanent resident population of Guizhou Province is 38562148, of which the Miao minority is the most populous ethnic minority,

accounting for 39.5% of the population of the province.

The Miao minority in Southeast Guizhou alone accounts for a quarter of the total population of the Miao minority in China. The Miao minority in Guizhou is regarded as the cultural representative of the Miao minority in China. Chinese and foreign scholars regard Guizhou as an ideal garden for the study of Miao minority.

Miao people are born a nation capable of singing and dancing. Lusheng composition is one of the most favorite reed instruments of Miao people. It has a history of thousands of years. With the progress and development of human civilization, Lusheng dance guided by Lusheng has also become the favorite of Miao people. (Hong Qixing, 2014, p. 4)

Miao minority is one of 55 ethnic minorities in China. It has a long history and has a large number of music and dance with national characteristics. Miao people are famous for their singing and dancing skills. Lusheng dance is an important part of Miao singing and dancing skills. It is named because Lusheng is used as dance accompaniment. Lusheng dance is a typical music dance, which is characterized by dancing while playing Lusheng. Movements have different aesthetic characteristics, from relaxed to solemn, or strong, or gentle. It is a folk dance of ethnic minorities in the south.

In 2006, Lusheng dance of Miao minority was listed as intangible cultural heritage. By consulting a large number of historical materials, we find that the role of Miao Lusheng dance has changed greatly for Miao people, and earth-shaking changes have taken place in both types and forms of Lusheng dance. This paper focuses on the changes of Lusheng dance in the long history, what causes the change of Lusheng dance and the value of contemporary Lusheng dance.

Xijiang Qianhu Miao village is a place to preserve the integrity of Miao's "primitive ecology" culture. It is the largest Miao inhabited village in China and even the world. It is a place to appreciate and understand the long history and development of the Miao minority in China. Xijiang Qianhu Miao village

is an open-air museum, displaying an epic of Miao development and becoming a grandstand for viewing and studying Miao traditional culture.

Xijiang Miao village is a tourist attraction with ethnic customs in Guizhou Province. It was listed as a provincial cultural relics protection unit in 1992. In November 2005, the "Xijiang Qianhu Miao Village Museum of China National Museum" was listed here, which is the best place for Chinese and foreign scholars to study Miao culture.

According to historical records, the Lusheng of the Miao minority plays a role similar to the "assembly number" and the unique "moss code" of the Miao minority, but now it plays the role of accompaniment. Lusheng dance has also lost its original attributes of cold driving and hunting. As a kind of dance, it is not used for banquet and entertainment, but also has unique customs attributes such as sacrifice. It is said that Chiyou is a great ancestor god of the Miao Minority and has a high position in the eyes of the Miao Minority. Chiyou is the descendant of Emperor Yan.

In the 1980s, Lusheng dance developed into women's Lusheng dance. The Miao Minority has the custom that women don't play the Sheng. However, with the development of the times, it is common for women to play the Sheng and dance with men. Its movements and music are similar to those of male Lusheng dance. Today's Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", spreads in ethnic settlements in Guizhou, Yunnan and other places. It is the most popular and widely distributed folk dance of ethnic minorities in the south.

Lusheng dance is mostly performed at festivals, gatherings, celebrations and other festive moments, mainly including self-entertainment, competition and etiquette.

In 2006, the Lusheng dance of Miao minority was listed in the national intangible cultural heritage list. So why does Lusheng dance change over time? The author believes that the first is the historical reason why the Miao people experienced war to peace in the

historical period of their life; Second, the living environment of Miao minority is relatively closed and has little contact with the outside world; Third, the progress of the times leads people to pay more attention to the requirements of spiritual life. Today's Lusheng dance of Miao minority also greatly enriches the spiritual world of Miao people, shows the world the unique cultural charm of Miao minority, and therefore increases the income level of Miao people. Moreover, the researcher believes that it is very necessary to do a good job in the research of Miao Lusheng dance. Doing a good job in the research of Miao Lusheng dance can provide a basis for the future development of Lusheng dance, provide theoretical support for the diversity of national art, and facilitate the world to better understand the Miao minority.

2. Objectives Of The Study

2.1 To study the structure of Miao's Lusheng dance in Qianhu Miao village, Guizhou, China.

2.2 To study and analyze the interaction between Miao's Lusheng dance in multiple dimensions and Guizhou culture.

3. Significance of this study

3.1 Raising cultural awareness of the Miao Lusheng dance.

3.2 Provide suggestions for the cultural protection and development of Miao Lusheng dance.

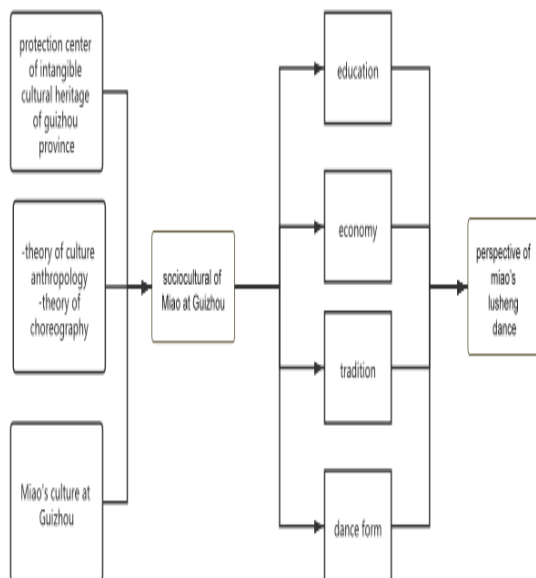
3.3 Provide theoretical support for the cultural transmission of the Miao Lusheng dance.

3.4 The article analyzes the inheritance and development of folk dance in the perspective of intangible cultural heritage with the Lusheng dance as an example. The social value, cultural value and economic value of the Lusheng dance are fully explored.

3.5 The article proposes strategies to promote the development of the Lusheng dance in terms

of planning and publicity, communication media, and cultural and tourism integration.

4. Conceptual of FrameWork



5. Definition of Terms

5.1 Guizhou: referred to as "qian" or "Gui" for short, is located in the hinterland of Southwest China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in Southwest China. It has jurisdiction over Guiyang City, Zunyi City, Bijie City, Anshun City, Liupanshui City, Tongren City, Southwest Guizhou Buyei and Miao Autonomous Prefecture, Southeast Guizhou Miao and Dong Autonomous Prefecture and South Guizhou Buyei and Miao Autonomous Prefecture.

5.2 The Lusheng dance of Miao minority: it is named for its accompaniment and self-blowing dance. It spreads in Miao inhabited areas in Guizhou and other places. It is the most popular and widely distributed folk dance among ethnic minorities in southern China. It has a history of more than 2000 years. In 2006, it was listed in the national intangible cultural heritage list.

5.3 Xijiang Qianhu Miao village: it is a place to preserve the integrity of Miao's "primitive

ecology" culture. It is connected by more than 10 natural villages built near the mountain. It is the largest Miao inhabited village in China and even the world. Xijiang Qianhu Miao village is an open-air museum, displaying an epic of Miao development and becoming a grandstand for viewing and studying Miao traditional culture.

5.4 Miao Minority: Miao nationality is an ancient ethnic group scattered all over the world. It is mainly distributed in Guizhou, Hunan, Hubei, Sichuan, Yunnan, Guangxi, Hainan and other provinces and regions in China, as well as Laos, Vietnam, Thailand and other countries and regions in Southeast Asia.

6. Methodology

In this chapter, the researcher will explain how the design achieves the research problem mentioned in the first chapter and the research goal is consistent. In this paper, the researcher will explain how to carry out the research. The researcher will explain it in two points:

6.1 Research scope

6.1.1 Study The Lusheng dance at Miao village

6.1.2 Qianhu Miao Village

6.1.3 Study the Lusheng dance in the stage art form

6.1.4 Study period: 2020 - 2021

6.1.5 Scope of study focusing on

A) Education

B) Economy

C) Sociocultural of Guizhou

D) Dance form

6.2 Methods

In the process of the generation, development and dissemination of Lusheng dance, they all show a very high cultural value, which better reflects the cultural inheritance and development of national characteristics.

People break the limitations of previous research and traditional teaching framework, also use culture, anthropology and even economic knowledge research, national traditional sports research has qualitative breakthrough, promote the rapid development of theory, but for minority traditional sports research still exists, basic theory research is not mature, discipline system is not perfect, guizhou miao Lusheng dance commercial and modern research also lack.

This paper mainly focuses on the historical tracing, change of performance form, business and modernity of Miao Lusheng in Guizhou, so as to further improve the relevant theoretical system of Miao Lusheng in Guizhou.

According to the guidance of relevant experts and scholars, the research ideas, framework, literature retrieval, research methods and indicators are determined to consult and predict the development prospect of Miao Lusheng dance.

6.2.1 Study Methods

A) Document data method

During the course of this paper, we searched online materials on Miao Lusheng culture, journals, books, papers, audio, image materials, and collected, collated, summarized and analyzed.

B) Field Investigation Method

Field research will be carried out in Xijiang Qianhu Miao Village from 2020. Field survey mainly adopts observation, interview and questionnaire survey.

Observation object, content and operation: According to the research needs, the two ways, organizers, visitors and observation contents to participate in Lusheng dance activities involve Lusheng dance characteristics and music characteristics, dance action choreography, dance clothing, organization form, etc. Observation method: distribute questionnaires, take photos, cameras and other methods.

Interview object, content and operation: According to the research needs, this article

will adopt the interview method to participate in Lusheng dancers, organizations, visitors, Miao Lusheng dance folk culture and current further understanding. The interview: fill in the questionnaire, paper and pen records, records, etc.

6.2.2 Population, sampling size, and sample size

A) Miao Lusheng dancers 46

B) Part time Lusheng dancers 10

C) Director of Miao Village Lusheng Dance Troupe 1

D) Lusheng dance teachers 2

E) Lusheng dance students 20

F) Audience 20

G) Protection Center of Intangible Cultural Heritage of Guizhou Province 1

This article selects Xijiang Qianhu Miao Village in Guizhou Province as the survey area. In addition, the historical traceability, form of expression, cultural value, social function and form of regional Lusheng dance have evolved as the research objects. Through the random interview of some old artists, to understand the development process of the Miao Lusheng dance. The total number of 100 actors were selected according to the number of Lusheng dance performances in Qianhu Miao Village, Xijiang River, Guizhou Province.

6.2.2 Research tools

A) Collected documentary data

B) Observation

C) Questionnaire

D) Indept-interviews

E) Focus group

The research group includes a male and female dance teacher, an English translation teacher, a history teacher, two physical education teachers, a local Miao in Guizhou, a photography teacher and a computer teacher, a total of nine people.

6.2.3 Study time: 2020-2021

6.2.4 Data collection and analysis:

A) Performed summary analysis through comprehensive literature and questionnaires

B) Interviews the inheritors of the Lusheng dance

C) Watches the Lusheng dance regularly

D) Learns and analyzes how to do the Lusheng dance well from his Lusheng dance teacher.

E) Analyze the relationship between the Miao Lusheng dance and the social, cultural and economic conditions of Guizhou.

Data collection from the pilot study was conducted in two phases:

A questionnaire survey was conducted among 100 Miao Lusheng dancers from August 15, 2020 to September 9, 2021. Questionnaire analysis was performed by questionnaire survey and interviews. The results were 100 valid questionnaires, showing their high reliability and validity.

The researchers conducted a field survey by interviewing Miao Lusheng dancers. Respondents had sufficient time to answer the questionnaire and to participate in its feedback. The researchers personally visited the Qianhu Miao Village in the Xijiang River and distributed questionnaires.

I was the main figure, and about eight people gave questionnaires to the cast. Participants in the questionnaire sample included 60 Miao Lusheng dance full-time actors, 20 non-full-time actors, and audience sampling 20 for a total of 100 samples.

6.2.5 Research presentation

A) Oral presentation

B) Full paper presentation

C) Research article presentation

7. Discussion

Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", is named for playing Lusheng as dance accompaniment and self-blowing and self-dancing. It is mainly popular in ethnic minority settlements such as Guizhou and Yunnan in China. It is the most popular and widely distributed folk dance of ethnic minorities in southern China. Lusheng dance has a long history and a wide range of types.

After a systematic study, the researcher found that people's understanding of the structure of Lusheng dance is not consistent. The reason is that the cultural level of most of the inheritors of Lusheng dance is not high. Many Miao people who can Lusheng dance graduate from primary school or even have not read for a few years. Their Lusheng dance learning is not in the classroom, but taught by teachers from generation to generation. This is a great test of the skills of Lusheng dance masters. It should not be divided into three types: mass Lusheng dance, performance Lusheng dance and custom Lusheng dance. Because this structural form is not clear, some people divide Lusheng dance into three kinds: mass Lusheng dance, performance Lusheng dance and custom Lusheng dance. Others join sacrificial Lusheng dance into four kinds. Similarly, others join recreational Lusheng dance into five kinds, and even join competitive Lusheng dance into six kinds. Therefore, this structural form is extremely vague, and there is no strict definition between them. It should not belong to the structural division of Lusheng dance. The structural forms of Lusheng dance are: Lusheng dance · Golden Rooster dance, Lusheng dance · drum dragon drum Tiger - long shirt dragon, Lusheng dance · rolling mountain beads are more reasonable.

Moreover, there is a saying in China called "church apprentice, starve to death master". Many teachers teach apprentices. They will not teach all of them to apprentices without reservation, but leave a set not to teach anyone, so as to show that they are better than everyone else. The researcher believes that in view of this situation, the government can encourage

experts in music and dance to enter the inhabited areas of Miao ethnic minorities for many times to collect the style of Lusheng dance, and deeply process the original Lusheng dance at the artistic level, so as to make it more systematic, more scientific and easier to be popularized.

This research topic is perspectives of Miao's Lusheng dance at Guizhou, China, which involves the past, present and future of Lusheng dance of Miao minority in Guizhou, China. This paper deeply analyzes the structure of Miao Lusheng dance from the aspects of classification, music score, classic movements and clothing, and analyzes the multi-dimensional interactive relationship between Miao Lusheng dance and Guizhou culture. It is the treasure of Miao culture. For a long time, many teams and outstanding scholars have studied the Miao Lusheng dance. Most of their research is the cultural crisis and development prospect of the Miao Lusheng dance. Few people go deep into the Miao inhabited areas to make an all-round and in-depth study of Lusheng dance, and explore the development mode of Lusheng dance and its impact on people.

With the rapid development of society, Lusheng dance in Guizhou, China also enjoys the dividends of the times and has made a qualitative leap in development. Let more people know about Lusheng dance, the simple and kind Miao people, and fall in love with Guizhou, a hot land in China. At the same time, it also promotes the process of understanding the world in Guizhou, and provides a rich and colorful way for the next development of Lusheng dance of Miao minority in Guizhou, China. Next, Lusheng dance of Miao minority in Guizhou, China will blossom everywhere and blossom in all dimensions.

8. Suggestion

8.1. Academic suggestion: if someone studies the Lusheng dance of Miao Nationality in Guizhou, China like me in the future, through my own research, I suggest you study the similarities and differences of Lusheng dance

in different parts of the world and the dimension of cultural crisis. Lusheng dance has been developed for thousands of years, and Miao minorities have also migrated from China to many parts of the world. Researchers found that they all inherit the Lusheng dance of Miao nationality, but there are some differences at the same time. Due to the lack of language, there are few researchers in this field. A new perspective will help us see the relationship between region and culture, as well as the relationship between past, present and future development.

8.2. About the researcher's experience and suggestions: the language of the Miao minority is not understood by many other ethnic groups. In order to better communicate with the Miao minority, the researcher suggests that a local translator should be selected at the research site, and he should preferably be in the same field as the researcher, so that many professional terms can be translated more accurately. And out of politeness, choose the free time of the interviewee during the interview, try not to disturb the normal life of the interviewee, maintain friendly relations and ensure the real and effective content of the interview.

9. Conclusion

9.1 The structure of Lusheng dance of Miao minority in Qianhu Miao village, Guizhou, China.

According to the content of performance, Lusheng dance of Miao minority in Qianhu Miao village, Guizhou, China can be divided into three kinds: Lusheng dance · Golden Rooster dance, Lusheng dance · drum dragon, drum Tiger - long shirt dragon, Lusheng dance · rolling mountain beads. The structure of Lusheng dance also includes the following four aspects: 1. Dance orientation 2. Dance movements 3. music and songs 4. costume

9.2 The interaction between Miao Lusheng dance and the multi-cultural dimension of Guizhou

9.2.1 The interactive relationship between Miao Lusheng dance and Guizhou people

Lusheng dance is very famous in Guizhou. Lusheng dance is very popular among Miao people in Guizhou. Guizhou Province has the largest population of the Miao Nationality in China, and the Miao nationality is also the largest minority among all ethnic minorities in Guizhou Province. In Guizhou, you can easily see the Miao ethnic minority. Some Miao ethnic minorities usually wear the same clothes as the Han nationality, so it is difficult to distinguish the Miao ethnic minority from the Han nationality without asking. So many people think that Guizhou people can dance Lusheng dance, which is actually wrong. However, some other ethnic groups in Guizhou can dance the Lusheng dance of Miao nationality. Therefore, the Lusheng dance of Miao Nationality in Guizhou is the most valuable, rich and primitive dance. Guizhou people's love for Lusheng dance is engraved in their bones. They would rather not eat than dance Lusheng with their friends or watch others dance Lusheng. For them, Lusheng dance is not only entertainment, but also one of the business cards of Guizhou.

9.2.2 The interactive relationship between Miao Lusheng dance and thousands of Miao village villagers

Lusheng dance, also known as "stepping on Lusheng" and "stepping on song hall", is named because Lusheng accompanies and dances by itself. It is mainly popular in Guizhou Miao areas. It is the most popular and widely distributed folk dance among ethnic minorities in southern China. The largest and most famous Miao settlement in Guizhou is Qianhu Miao village in Guizhou. Miao ethnic minorities live here. They have lived here for generations. They have built thousands of Miao villages very beautiful and have the unique customs of ethnic minorities. Especially during festivals, Lusheng dance always attracts a large number of tourists. This has also brought a lot of benefits to the villagers of thousands of Miao villages. Lusheng dance is mainly performed on New Year's festivals, gatherings, celebrations and other occasions. They like

Lusheng dance and think it is a manifestation of national identity. At ordinary times, people in Qianhu Miao village will also practice and inherit Lusheng dance. Lusheng dance is like a gene engraved in their bones. They think it is as meaningful to like Lusheng dance as to like their hometown and respect their ancestors.

9.2.3 The interactive relationship between Miao Lusheng dance and the contribution of Guizhou's economic and social development

Lusheng dance is a kind of dance that few people can dance. The actors wear beautiful clothes with national characteristics and dance Lusheng dance. It's very beautiful. It has high ornamental value. This has attracted many tourists from all over the world to Guizhou. People will not only buy national clothes and Lusheng, but also spend money to learn Lusheng dance. Therefore, Lusheng dance has driven the development of tourism projects in Guizhou, helped the government attract investment and promoted the economic development of the whole Guizhou Province. With the economic development of Miao ethnic minorities, they also pay more and more attention to the beauty and safety of their clothes, silver jewelry, diet and houses. They no longer travel every day for livelihood. They can have more time to learn and develop Lusheng dance and its surrounding industrial culture. Economic development has also led to the rapid rise of Lusheng dance. At the same time, Guizhou has also actively launched various policies that benefit the people and governments at all levels.

9.2.4 The interactive relationship between Miao Lusheng dance and Guizhou cultural policy

Since China's reform and opening up, the Lusheng dance of the Miao nationality has been gradually developed with the care and help of the government. In Guizhou, the government attaches great importance to the development of the Lusheng dance of the Miao nationality and issues a large number of support policies for the Lusheng dance of the Miao nationality every year, such as holding Lusheng dance competitions, striving to build a platform for the Lusheng dance to go abroad to the world,

funding the training of Lusheng dancers by the government and guiding universities to vigorously train Lusheng dancers, Vigorously support the cultural industry of Miao Lusheng dance. Under the correct guidance of governments at all levels in Guizhou, Lusheng dance, an unknown art form, has gradually moved towards people's vision, so that more people can understand Lusheng dance and like Lusheng dance, so as to love the land of Guizhou and paint a thick ink and heavy color for the image of Guizhou. The government will more firmly support the development of Lusheng dance and introduce more and better assistance policies to promote the development of Lusheng dance.

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