

The Inheritance and Innovation of Qian Gu Dance in Lufeng, Guangdong Province

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Abstract: As one of the intangible cultural heritages of Guangdong Province, "Qian Gu dance" inherits the strong hometown sentiment of Lufeng people, as well as the people's hope for a better life, and the vision of freedom and equality. 21st century, the government has increased the protection of intangible cultural heritages, so that the development of Lufeng Qian Gu dance, which is gradually slowing down, has been paid attention to once again. Since the 21st century, the government has increased its efforts to protect intangible cultural heritage, so that the Lufeng Qian Gu Dance, which has been slowing down, has once again gained importance. The author takes the inheritance and innovation of Lufeng Qian Gu Dance as the topic, compares and contrasts the Qian Gu Dance from two different aspects, namely, the folk and professional fields, and explores the new inheritance and innovation of the Qian Gu Dance in the light of the trend of the cultural development nowadays.

Keywords: Qian Gu Dance; Inheritance; Innovation; Lingnan Culture.

1. Introduction

"Guangdong Lufeng Qian Gu Dance, also known as the "Qian Gu", "husband and wife harmony" and "He Fan", has been passed down in the area of southern Fujian and eastern Guangdong. It has been passed down in the south of Fujian Province and the east of Guangdong Province. Whenever the Mid-Autumn Festival, Lantern Festival, or the Goddess of Mercy Festival is held, you can see the performance of the Qian Gu in the square, on the stage, or in the street parade. "After the reform and opening up, young people are going out to work, the inheritance of the Qian Gu dance has become slow, only relying on some old local artists to slowly develop and inherit. The destruction of props and the lack of heirs have made it impossible to continue the tradition.

As a local student in Guangdong, I have the responsibility and obligation to pass on and develop the local traditional folk culture, plus the author himself studied the Qian Gu dance for two years during the Guangdong Dance School, so I have a more comprehensive understanding of the Lufeng Qian Gu dance. As Lufeng local cultural characteristics of the Qian Gu dance, in the long history of the river, there are what kind of problems, so that the endangered crisis? Is it possible that we can make use of modern cultural aesthetics and scientific and technological techniques to make the Qian Gu dance better developed from folk to stage? To make the rich ethnic cultural heritage and modern choreography and creation of a fusion of techniques, so that the Qian Gu dance can be passed on to the next generation.

2. Overview of Lufeng Qian Gu Dance

Lufeng Qian Gu Dance, also known as "Tap Qian Gu", originated from Tap Song. The so-called Tap Song, generally refers to the ground for the festival, Tap Song dance, is self-indulgent folk songs and dances, the Tang Dynasty every festival will be popular "Tap Song". In the poem "Listening to a Partridge in the Mountain" by Gu Fong, there is a poem that says: "I stayed at night in a peach blossom village, and I danced and danced to the dawn of the sky", which shows the beautiful scene of ancient folk songs. At the end of the Yuan

and the beginning of the Ming Dynasty, when immigrants from southern Fujian Province moved southward, they brought the Qian Gu dance to Hailufeng and other places. The "Qian Gu dance" has been passed down in Xinpu, Dongpu, Xinchang, Da'an, Shanwei, Haifeng and other places in Lufeng, as a necessary performance for celebrating festivals and sacrificing to the gods. Every year, during the agricultural leisure period after the autumn harvest and the festivals of all the major "gods", Qian Gu dance performers in various villages start to take the lead to form groups, raise funds, buy costumes and perform the dance. Groups, raise funds, purchase costumes, props, arranging roles and organising rehearsals for the Spring Festival performances. As a special emotional expression of the local people in Lufeng, the Lufeng Qian Gu dance covers the long history and culture of Lufeng as well as the local customs and local conditions, and through the form of dance, it allows the public to understand Lufeng.

2.1. Historical Origin

According to the Qianlong "Hai Feng County Records", "In the 17th year of the Wanli reign (1590 AD), people from different euphonies entered the boundary." At that time, a large number of immigrants from the Zhangpu area of Fujian Province migrated and settled in Hailufeng. According to the records, a Daan Qian Gu dance artist, Huang Rui (1900-1989), said that when his ancestors migrated to Daan, Lufeng, from Minnan, Fujian Province, they brought with them the Qian Gu lions, which have been passed down to him for twenty-two generations. For more than three hundred years, his ancestors migrated to Dongpu Village from Zhangzhou, Fujian Province, bringing with them the culture of the Qian Gu dance, which has been passed down from generation to generation. From the point of view of the music style and culture of the Qian Gu dance, it is the same as the form and style of Fujian's "Nanyin" and "Liyuan Opera", and all of them are sung in Fujian's Minnan language. The performance style of the Qian Gu dance is close to that of the theatre, with the same accompaniment props and singing songs, and the story outline also follows the main storyline of the theatre. From this, we can see that the early stage of the development of Qian Gu

dance and theatre performance form is relatively the same, but with the development of Lufeng local culture, Qian Gu dance culture has also gradually produced changes.

2.2. Development Status

During the founding of the People's Republic of China, the traditional routines and choreography of the folk Qian Gu dance classes have gradually changed to meet the times, and the dances created by them have been recognised and supported by the public. Soon, China ushered in the reform and opening up, due to a large number of farmers go out to work, the original village generations of Qian Gu dance artists lost or aging, coupled with the only old artists passed away, resulting in a serious talent gap, the project to reduce the content of the forgotten. There are more than twelve villages in Shanwei where the Qian Gu was popular, but now only Lufeng Xinpu Village in Shanwei City can barely perform the original Qian Gu dance. The original 10 performances per year have been reduced to 2 per year, and the costumes, props and musical instruments have been lost and damaged. Lufeng Qian Gu dance old artist Li Huo Yi in order to preserve this traditional folk art, is still in the inheritance of teaching this folk dance, and outstanding education out of the four Qian Gu inheritor, the Qian Gu into the capital teacher's college classroom major art colleges in order to inherit the development of the Qian Gu dance culture, the Lufeng Qian Gu dance folk picking, collection of cultural connotations of the Qian Gu dance and the elements of the action. Through modern choreography, the folk movement elements and folk materials are sorted out, reassembled and choreographed, the essence is taken, simplified and awarded to the students, so that it is transformed from the folk to the stage, and injected a new vitality into the Qian Gu dance so that it can continue to be inherited.

3. The Way of Folk Inheritance of Lufeng Qian Gu Dance

3.1. Inheritance of Performance Forms

The performance form of Qian Gu dance represented by Xinpu Village in Donghai Town takes love under the resistance to the feudal ruling system as the main form of performance, and the performance follows the traditional storyline in theatre performance, which is shown in the form of singing and dancing of Qian Gu dance. Most of the Qian Gu Dance performances of the major theatre troupes take "Chen San and Wu Niang" as the main storyline. The story of Chen San and Wu Niang expresses love under the feudal rule, reflecting all kinds of unequal and unfair treatments due to the difference in classes, and showing the people's yearning for a beautiful love life and an unrestrained free life. Although the storylines of the Qian Gu dance passed down from village to village are different, they are mostly about faithful love, resistance to feudal marriage and the yearning and pursuit of happiness by young men and women. Most of the Qian Gu dances are performed by young boys and girls, each in the form of a duet. The audience forms a circle, with the accompanists and singers seated on one side of the audience, and a four-sided grass mat is laid in the middle of the circle, resembling the shape of a coin. At the beginning of the dance, according to the movements and routines of the Qian Gu dance, dancing around the circle and the four squares, called and then began to play the music. The performance cycle of the Qian Gu dance consists of one piece of music for every

change, and the dancers' movements and routines are based on the music, and the cycle schedules the performance.

3.2. Inheritance of Movement Patterns

Qian Gu dance folk action form is divided into props use and gestures, the main props have Qian Gu and bamboo board. Execution of the Qian Gu movement as the tiger's mouth to clip the Qian Gu, thumb pinch drum surface, the remaining four fingers press the back of the drum, known as the "Yang hand drum"; thumb pinch the back of the drum, the remaining four fingers press the drum surface, known as the "yin hand drum". With the shaking of the wrist or the hand touching the drum to make the Qian Gu sound. Dealing with the bamboo board action for each hand to hold two pieces of bamboo board, through the wrist tremor or fingers, make the bamboo board sound. The main dance movements in the Qian Gu dance are three money fingers, turn the drum, shake the board, shake the drum (also known as "head and tail board"), Dudu drums, grinding drums, these basic movements: the movement form more stacked feet across the drums, the painting of eyebrows across the drums, the help of the bow to lift the drums. The main movement forms such as Le Ma over the body, flower insertion and so on. But with the inheritance of folk Qian Gu dance, folk Qian Gu dance props bamboo has gradually disappeared in front of the eyes of the public, leaving only a single props form of Qian Gus, while the movement form has been preserved in its entirety, nowadays the Qian Gu dance repertoire and combinations, in addition to the main elements of the movement of the Qian Gu dance and the form of the three money fingers and drums and drums and drums and drums and throwing skills are also widely used in the dance.

3.3. The Inheritance of Costumes and Props

Folk traditional Qian Gu dance costumes in the form of old-fashioned children's hats two (similar to the eight immortals in the play of the word blue Caihe's hat). Two sets of small martial arts clothes (men's clothes in green and women's clothes in purple and red), and two pairs of embroidered shoes. As the Lufeng Qian Gu dance evolved from the theatre, most of the elements of the dance costumes are taken from the portrayal of the characters in the theatre, such as the costumes of the characters in the White Lady of the Water Margin. In the dance props (see Figure 1), the main props for the Qian Gu for a (the side is equipped with a number of coins, shaking the sound of the octagonal single-sided leather drum, drum diameter of 5 to 6 inches, and painted on the colourful bird and flower patterns), two pairs of bamboo boards (each pair of 6 inches long, a total of four), because of the main props for the Qian Gus in the dance, so it is called the Qian Gu dance. Inherited to date, the Qian Gu Dance has lost the complexity of folk costumes and props form, inherited only Qian Gu props and Qian Gu Dance main action form. The traditional performance costumes of the Qian Gu Dance have also been developed into Han folk dance costumes with modern aesthetic style, and the Qian Gu props have evolved into solid-colour Qian Gu props made of cowhide. Most of these modern Qian Gu props have removed the decoration of copper coins, which is more conducive to the modern dance creation for dancers to hold, hold, throw and other drum holding postures, as well as for the demonstration of skills in the creation of the Qian Gu dance.

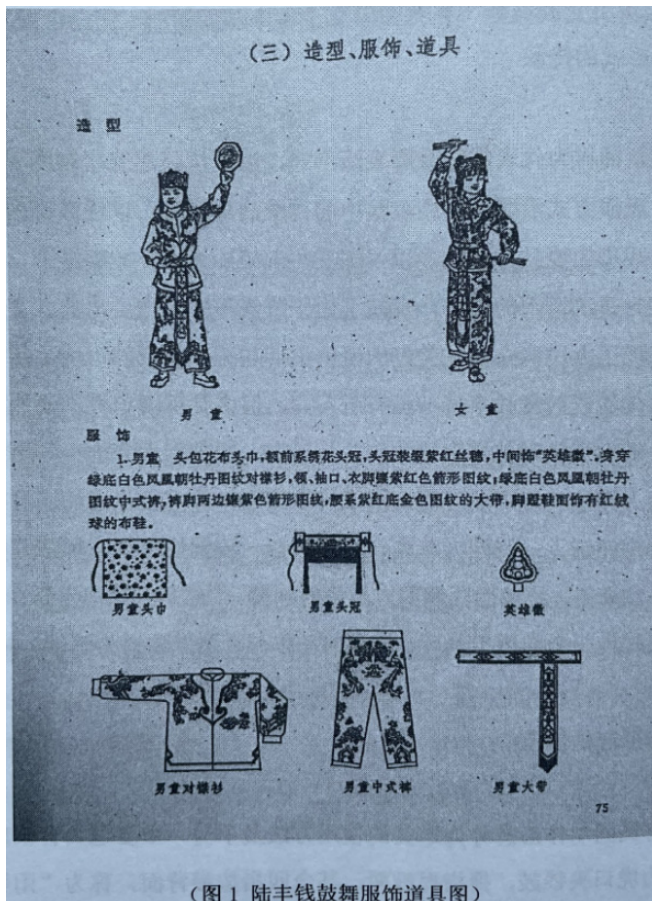


Figure 1. Lufeng Qian Gu dance costumes and props

3.4. The Legacy of Music and Accompaniment

The folk music accompaniment of the Qian Gu Dance changes with the mood of the dance, and the players need to master the speed of the music, while the percussion instruments play a role in rendering the atmosphere and accentuating the mood. The music style of @Guangdong Lufeng Qian Gu Dance has strong Lingnan characteristics, and the tunes are simple and elegant. There are two characteristics of the style: firstly, Guangdong Lufeng Qian Gu dance music is mostly of the feather tone type, its genus tone (i.e., "horn" tone, Guqin two, three, four spectrum is "six" tone), singing to its upper tone back and forth vibration, commonly known as live "six" tone, which produces a sound close to the "six" tone, which is close to the "six" tone. "sound, resulting in close to the effect of Chaozhou music "live five" song, but the mood is different from the "live five" tune as sad, listening to make people feel unique; secondly, before the end of each phrase of the Guangdong Lufeng Qian Gu dance music, often lengthened the last note (or slightly lengthened), and through the rounded leaning tone decorations, with the After being decorated with rounded and smooth leaning tones, it is rapidly slipped down to tease the sentence, revealing a special ethnic flavour. It is often accompanied by the popular music of southern Fujian, such as "Magpie's Call" and "Wofan", with a strong sense of movement, big ups and downs, and a joyful mood, which is very closely combined with the dance. [1]

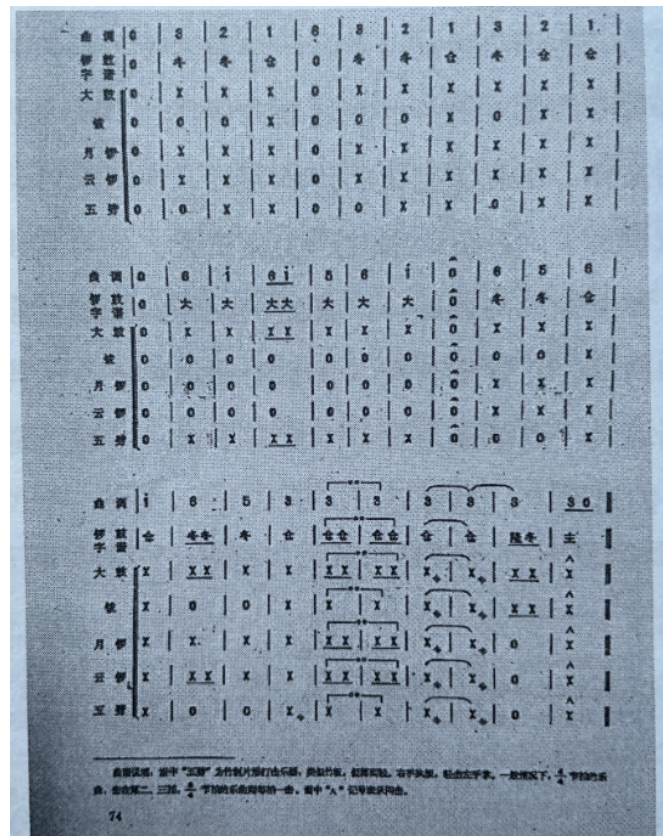


Figure 2. Lufeng Qian Gu dance accompaniment sheet

4. Lufeng Qian Gu dance Inspired by the Way the Professional Field of Inheritance

4.1. Qian Gu Dance in Teaching Heritage

Nowadays, Qian Gu dance has gradually developed from folk to stage, and the original folk performance form has gradually evolved into Qian Gu dance combinations in classroom teaching and Qian Gu dance repertoire in all kinds of dance events. Major universities in Guangdong Province, such as South China Normal University, Xinghai Conservatory of Music, Guangdong School of Dance have opened Lingnan folk dance courses, and actively create a combination of Qian Gu dance, in addition, we often see the figure of the Qian Gu dance in the competition of the Peach and Lee Cup. Teachers of the institutions have collected and integrated the four elements of the Qian Gu Dance: folk culture, movement skills, body rhythm and performance form by going into the folk culture, so that the Qian Gu Dance is gradually systematised to better innovate and develop the traditional folk-dance culture.

Wu Xiaobang, the pioneer of dance, reminded us long ago that "only life is the source of dance art creation." The folk culture of the four Lufeng Qian Gu dance serves as a bridge to convey the local humanistic customs of Lufeng, and the storylines of its folk performances are mostly based on the theme of opposing the feudal marriage system, which also represents the simple people of Lufeng's desire for a happy life and their distaste for the feudal society. Modern civilised society, people have been far away from the rule of the feudal system, from the folk to refine the Qian Gu dance, its performance form has also changed with the modern social and cultural changes that have taken place to promote Lingnan culture and reflect the theme of children's true dance ideas, the teaching place is also from the folk theatre stage in

the village to the development of the professional college classroom in the Qian Gu dance movement skills, choreographers, the Qian Gu dance movements collected from the folk elements, systematised and carried out in an integrated way. The choreographers and directors systematically integrate the elements of the Qian Gu dance collected from the folk, presenting a single combination of movement elements and rhythms, and bring them to the classroom to teach the students. At the same time, they actively create all kinds of dance repertoires of the Qian Gu, such as "Listening to the Drum Boy", "Qian Gu", "Chicken Lan" and other excellent dance works, so as to let the Lufeng people's national emotions and local characteristics of the culture be gradually inherited to the next generation.

Various colleges and universities in Guangdong Province, the Department of Dance, the implementation of the policy of promoting Lingnan culture, in order to enable students to better understand the local Lingnan dance culture, and actively promote and inherit the Lingnan local culture, the school advocates the "go out" policy, encouraging students to go out of the classroom, Lufeng Qian Gu dance to conduct a field survey, to understand the characteristics of the national, musical accompaniment, basic movement and rhythm, to make the Lufeng people's national feelings and local characteristics of culture gradually passed on to the next generation. The school encourages students to go out of the classroom and conduct field research on the Lufeng Qian Gu dance to understand the national characteristics, musical accompaniment, basic movements, basic body posture and other major dance elements. We also join the policy of "inviting in", inviting traditional folk artists to come into the classroom to explain and teach the traditional folk-dance culture and dance movements to the students. As an old folk artiste of Lufeng Qian Dance in Shanwei, Li Huoyi has been visited by cultural organisations many times, and has led his students to Beijing, Guangzhou and other places for performances. He has been invited to the school for students to teach the dance of the Qian Gu, he sometimes plays the huqin while humming; sometimes while dancing, the sea people tirelessly teach students, complete the original Qian Gu dance introduced into the professional teaching classroom, so that the students personally feel the charm of the pure folk dance. South China Normal University is the subject of Lingnan dance, academic seminars and Lingnan dance special performance, major universities in Guangdong Province to actively participate in the development of Lingnan dance culture, the teacher team to conduct field research, interviews with long-term in the local Lufeng engaged in the performance of the Qian Gu dance folk, creation, research of artists and teachers, and with the main arts theatres in the Guangzhou area, the professional dance colleges and universities, and actively discuss the Qian Gu dance Development direction, collect the historical data of Lufeng Qian Gu dance, and collate them, categorise all the data, select the dance rhythm, movement and form suitable for teaching material construction, make movement creation, take a single movement element as the base, a single movement as the foundation, and a movement phrase as the articulation, and create teaching materials suitable for students' learning of the Qian Gu dance, so as to make the rare Guangdong Lufeng Qian Gu dance to be inherited, and to make the folk dance of Lingnan to be continued and developed. Guangdong Lufeng Qian Gu Dance can be continued and developed.

The classroom dance of Guangdong Lufeng Qian Gu Dance mainly learns the movement elements of the traditional Guangdong Lufeng Qian Gu Dance, such as the three money fingers, the three bends, and the skillful movements of turning the drum and throwing the Qian Gu, etc. The accompanying music is also mostly local traditional folk music, which has better preserved the culture of Qian Gu Folk Dance.

4.2. Inheritance of Qian Gu Dance on Stage

During the author's study in Guangdong Dance School, he has participated in the Lingnan Dance Competition "Chicken Gong Lan" performance, this dance drama is to Lufeng Qian Gu as the main action elements, adding Guangzhou local Lingnan vernacular music "Chicken Gong Lan" aims to inherit the development of Guangdong Lufeng Qian Gu dance, so that more people understand the folk culture of Lufeng behind the Qian Gu dance, so that the work is not only the prototype of the Guangdong Lufeng Qian Gu dance, but sublimation and development of the Qian Gu dance. It is not only the prototype of Guangdong Lufeng Qian Gu dance, but also the sublimated and developed Qian Gu dance. The main movement elements of "Chicken Gong Lan" dance theatre come from the prototype of Guangdong Lufeng Qian Gu Dance, and add the new Guangzhou Xiguan Chicken Gong Lan culture, through the choreographer's self-reflection and the dancers' secondary creation in the classroom, we created "Chicken Gong Lan", a Lingnan dance theatre with Guangdong Lufeng Qian Gu Dance characteristics. In "Cock and Olive", the witty image of the cock and olive sellers in Shangxiajiu is the main prototype of the movement, which is played by male dancers, dressed in rooster costumes, hawking cock and olive along the street, which is a unique landscape of Shangxiajiu in the 1980s. The girls' group dance is mainly based on the technical skills of the drum props and the theme of children imitating the witty movements of the nagas and snatching the cockles and olives. On the basis of the folk movements, the Qian Gu Dance has added new modern dance performance forms, formation scheduling, movement techniques and modern technological lighting and choreography, which has not lost the fundamentals of the Lufeng Qian Gu Dance, but also has a modernised way of performing, which has led to a new inheritance and innovation of the Lufeng Qian Gu Dance in the process of transmission and development of the Guangdong Lufeng Qian Gu Dance.

5. Innovations of Lufeng Qian Gu dance

5.1. The Innovation of the Props of "Qian Gu" in the Qian Gu dance

Traditional folk dance originates from life and is higher than life, in the context of the new era, protection is the foundation, innovation is the only way to develop. As one of the dance props elements of folk dance, the "Qian Gu" is generally used to demonstrate the dance routines and shape the emotional colour of the characters. The author believes that in modern dance works, both to preserve the traditional folk-dance elements, but also to meet the aesthetic taste of modern people, whether the Qian Gu props in the Qian Gu dance can be extracted separately, used in modern dance repertoire? Take Huang Doudou's classic dance drama "Drunken Drums" as an example, in this dance work, Huang Doudou compared the drums to become a carrier of emotions,

seeing things, sentiments, "Drunken Drums" this work, traditional culture for the drums of the dance application is limited to the performance of playing music, hitting the way of expression. But "Drunken Drum" choreographer for the application of the drum props, the use of new methods of expression, give "drum" unique emotional colour, so that it is different from the traditional drums have been innovative. In the Qian Gu props, "Qian Gu" is similar to the moon, moon cake, mirror, I think the Qian Gu props can be compared to food, the Qian Gu props are compared to the Mid-Autumn Festival in the moon cake, choreographed with a Mid-Autumn Festival reunion colours, adults chatting and reunion, the children scramble to eat "moon cake! "It is a dance theatre with the colour of a mid-autumn reunion, where adults chat and reunite and children scramble for mooncakes. This is in line with the desire of the modern people who are too busy to care for their families and at the same time long for family reunion. Mid-autumn reunion this theme for today's society, working people, is a common problem, based on the social thesis, choreographed in line with the modern thinking and aesthetic of the Qian Gu dance repertoire, people are happy to go to watch, the dance itself is rich in connotation, in order to make the Qian Gu dance innovation and development continue. The main dance movements of the dance programme can be based on the movements and rhythmic elements of the folk Qian Gu dance, the "drum throwing" movement can be used as a scene of the children grabbing the mooncakes, and the "drum spinning" movement can be used as an expression of the children's hearts for the mooncakes, innovation and development of the dance. While retaining the essence of traditional folk-dance props and the elements of the folk Qian Gu dance, the dance is closer to modern times and more in line with the aesthetic level of the public.

5.2. Innovation of the Character Image of the Qian Gu dance

Ethnic folk dance wants to get innovation, must be built on the basis of integration into the life of the masses, modern people's preference for dance, they are more inclined to strong storytelling, character emotion obvious dance repertoire, such as the Guangdong Dance School's "Listen to the Drum Boy" dance works, the choreographer and director from the child's character image to redefine and shape the character of the traditional Qian Gu dance, which are portraying the character of the Qian Gu These dance dramas have become classics in people's minds and practice repertoire in dance academies. From this it can be seen that the aesthetic concepts of modern people have been gradually transformed from the previous stereotyped feudal aesthetic sentiment, and the application of this kind of character-building choreography to today's Qian Gu Dance repertoire is not only conducive to the innovation of the Qian Gu Dance but also enables the Qian Gu Dance to be inherited and developed Folklore Lufeng Qian Gu Dance initially follows the storyline of the drama "Chen San and Wu Niang", which is the most common storyline in Lufeng Qian Gu Dance. The original storyline of the folk Lufeng Qian Gu dance was most often used in the theatre, "Chen San and Wu Niang", which expresses the struggle against the feudal ruling system and the vision of a better life. Nowadays, in a communist society, where people are the centre of attention and feudal rule has long since disappeared, we can take the popular "Wuniang" character and transform it from the folklore to the stage to create a solo dance programme for the Qian Gu dance. Eliminate the traditional folk Qian Gu dance

in the feudal rule of love storyline, with modern lifestyle, focusing on the "Wuniang" character image for a new shape, "Wuniang" can be a young girl in love; can become a woman deeply obsessed with love. Wuniang can be a young girl in love; she can also be a woman who is deeply fascinated by love; the innovative Wuniang is different from the traditional folk storyline. The rhythmic elements of the upper body in the dance of the Qian Gu, the traditional folk movements such as shaking the drum, winding the drum, and jumping on the feet of the Painted Eyebrows can be used to shape and express the emotions of the characters. In the props and action elements, still retaining the elements of the dance of the Qian Gu, so as to present a new way of performing the Qian Gu dance on the stage, better inheritance and innovation of the culture of the Qian Gu dance, and combined with the "two-handedly" policy, one hand on the inheritance, the other hand on the innovation, and adhere to the national traditions, highlighting the characteristics of the times, so that the Qian Gu dance of Lufeng to get innovative.

In today's fast-changing technology in the era, the national aesthetic taste has been gradually to technology, a new 3. Qian Gu dance and the innovation of the new media of the digital age has been born, for the inheritance of traditional folk dance, must stand in the context of the times to think. Such as the highlights of the Spring Festival Gala in recent years, not in the traditional dance and sketches art, but in the combination of art and technology innovation, lighting, stage, a variety of high-tech and organic combination of dance works, giving the audience a visual impact and infectious at the same time, but also to give us a broader space for the creation and choreography of the dance in the future. New media as a young people in recent years is quite popular with the young people because of its humane and technological level, in this era, Lufeng Qian Gu dance should be combined with the characteristics of the times and the national aesthetic, boldly break through the framework of the traditional dance, in the Qian Gu dance in the application of modern technology means of the new media, you can join the Qian Gu dance to the new medium of LED lighting background Jiabu effect, leading the audience into the world of Qian Gu dance, can also be combined with the Lufeng Cultural Centre to create a new dance. In addition, the Lufeng Museum of Culture can also jointly organise a Lufeng folk culture exhibition, the application of new technology VR virtual reality technology, leading visitors to use the convenience of science and technology to understand the folk culture of Ben Shi, so that the dance around the cater to the tastes of more people, more in line with modern aesthetics. In addition, Lufeng local should actively open the Qian Gu dance training base, highlighting the local culture, and at the same time through the effect of Lufeng local self-media platform and the network, spread the Qian Gu dance culture, so that the Qian Gu dance and the combination of new media at the same time, to get innovative. In the process of innovation of traditional dance with the help of new media, the new media also provides a wider platform for traditional folk dance, and with the help of network communication effect, popularise the national art on a large scale, so that the folk dance can be better developed.

6. Conclusion

To sum up, art comes from life and is higher than life, folk dance is the source of modern dance creation with the implementation and promotion of various policies of the Ministry of Culture and the Department of Education every

year, the local culture is getting more and more attention from the public from the annual Guangfu Flower Festival to the Lingnan Dance Competition, as well as primary and secondary schools to promote the popularity of knowledge of the culture of Lingnan to deepen the understanding of the public on the promotion and encouragement of folk art and culture, and through the cultural and artistic performance, cultural exchange, lectures and other forms to improve the level of artistic creation and aesthetic. Through cultural and artistic performances, cultural exchanges and lectures, the level of artistic creation and aesthetics is improved. In the pre-development period, the Qian Gu dance has completed the metamorphosis from the folk to the stage, in the context of the new era, the Qian Gu dance because of the innovation of the major choreographers and directors to continue to develop, in the future innovation and development of the long river, we should respond positively to the government's call to carry forward the local Lingnan culture to the new era of the public's aesthetics, values to create modern works of art, so that belong to the Lingnan local culture of the Qian Gu dance to be able to continue its life. The Qian Gu dance belongs to the Lingnan local culture can continue its life.

In the process of the evolution and development of the Qian Gu dance, the Qian Gu dance has been through modern platforms, such as: new media technology, network media era gradually into the life of modern people, Lufeng City Government and the Cultural Affairs Bureau attaches great importance to this project, and actively open the Qian Gu dance training courses, call for successive generations of heirlooms to prepare the Qian Gu dance teaching materials, the Qian Gu dance of the books and literature from the dusty past slowly appeared in front of the eyes of the general public. In addition, the government and the school together to support the Qian Gu dance culture into the local tourism projects, so that when tourists come to see the Qian Gu dance, appreciate the local customs and local conditions of Lufeng Lufeng primary and secondary schools to introduce folk artists, the classroom granted students the culture of the local folk dance, so that the younger generation of children, to learn about the local style of dance and culture of the native people, so as to create a local Lufeng, Guangdong, in line with the characteristics of the times and national style of the Lufeng Qian Gu dance, the local characteristics of the times and national style. Thus, they can create the local dance repertoire

of Lufeng Qian Gu dance in line with the characteristics of the times and national style, and actively participate in major dance competitions and exhibitions, so that the Qian Gu dance can be handed down, innovated and developed in the hands of generations of people. Ethnic folk dance art is composed of historical precipitation, but want to successfully continue and develop, style and aesthetics must be in line with contemporary aesthetic sensibilities, catering to modern society, dare to innovate and change, break through the traditional old-fashioned trap, which requires us to adhere to the national traditions, highlighting the characteristics of the times, according to the development of modern art, actively explore, in-depth research, a new attitude to position the traditional dance, to inject new folk dance. dance, inject new blood into folk dance and make it full of light again.

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