

## **A Study on the Culture and Creation of Guangxi Luo Yue Dance**

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### **Abstract**

Dance is a cultural epitome with deep cultural heritage and distinctive regional characteristics, and is a highly recognizable cultural symbol. This paper examines the aesthetic value of Luo Yue dance from the perspective of dance culture, and also examines the cultural memory of the Luo Yue descendants through fieldwork, participant observation, and interviews, and explores the historical and cultural values of Luo Yue dance through the use of sociological, historical, semiotic, and ecological theories. Based on the consideration of the significance of the revitalized reproduction and heritage development of Luo Yue culture, as well as the historical culture of Luo Yue dance and the true form of Luo Yue dance, and the historical examination and field investigation of Luo Yue culture, the dance drama "Out of Zu'an" was created to cut into the dance creation research, and also further enhance the social awareness and cultural dissemination of Luo Yue culture.

### **Keywords**

Luo Yue ethnic group; dance culture;dance creation;

### **1. Introduction**

The dances were a vivid portrayal of the social life and customs of the Luo Yue region at that time, and they were also very popular as they reflected the new life, ideas and appearance of the people of Guangxi, the descendants of the Luo Yue, in different ways.

This paper not only examines the aesthetic value of Luo Yue dances from the perspective of the dances themselves, but also considers the unique ethnic identity of the Luo Yue people. Dance is a much older form of communication than words and writing. Ancient humans used dance body language for education, rituals, training and other activities, and it can be said that dance was an important promoter and recorder of the development and transmission of human civilization. The unique ecological environment, historical culture, regional style, people's physical and mental needs and social life have together created the form, dynamic characteristics and stylistic features of different ethnic dances. Therefore, dance is a cultural

epitome with deep cultural heritage and distinctive regional characteristics, and is a highly recognizable cultural symbol.

Therefore, the research on the creation of dances based on the historical and cultural memory of the ancient Luo Yue community is based on the consideration of the significance of the revitalization and development of the Luo Yue culture. It provides a case study for the preservation and creation of the intangible cultural heritage of the ancient Luo Yue culture and its contemporary groups such as the Zhuang, Dong, Li, Buyi, Dai, Maonan, Mulao, and Shui ethnic groups. In the process of creating the dance drama, the migration of ancient Luo Yue communities and the changes of Luo Yue culture are clarified. It is of great significance to the issues of perception, innovation, preservation and development of Luo Yue culture in a small and comprehensive way. Unlike other research approaches, the dance drama is based on archaeological findings and documentary sources rather than legends. The thesis will also provide theoretical support for the dance drama. In recent years, the research results of Luo Yue culture are related to the history, customs and beliefs of Luo Yue, Huashan, bronze drums, literature and art, science and technology, etc. Using multiple scientific research methods such as history, archaeology, linguistics, literature, religion, ethnology, communication, etc., we have conducted academic discussions and achieved some research results, and promoted the dissemination of Chinese Luo Yue cultural research results in Chinese and foreign academic circles. Therefore, this study is conducted based on such a background.

## **2. Research objectives**

The main object of this dissertation is the profound dance culture background of the Luo Yue people in Guangxi and the analysis and study of examples of dance works created by the author deeply rooted in this environment.

The main ethnic groups of Luo Yue: cultural inheritors, dancers, performers at large festivals or rituals among the Zhuang, Dong, Li, Buyi, Dai, Maonan, Mulao, and Shui ethnic groups.

## **3. Scope of the study**

### **3.1 Scope of content**

3.1.1 Existing dances. It includes the six representative Luo Yue dances of the Luo Yue descendant peoples: the copper drum dance, the ant crutch dance, the shigong dance, the dalong dance, the flattening dance, and the shrimp fishing dance. The dances of the Luo Yue originated from the dance art of the ancestors in ancient times, and at the same time, they are the inheritance and development of the dances of their ancestors. Through relevant historical, archaeological, religious, artistic, and ethnographic data and the original religious beliefs of the Luo Yue ancestors, we will study the patterns of Luo Yue dances and their development to understand and reveal the face of Luo Yue dances. It is also important to study the dances

further developed by the ancient Luo Yue people due to the influence of totem worship, nature worship, ancestor worship, mother dragon worship, etc. Both dance movements, dance combinations, and dance vocabulary are also the content of the study.

3.1.2 Existing bronze drums. There are few historical records about the dances of the Luo Yue period, and the figurative materials are mainly on the Shizhai-type bronze drums cast by the Luo Yue. Through these dance images, it is possible to understand and reconstruct the types, attributes, connotations, and stylistic characteristics of Luo Yue dances, which can then be applied to the dance drama "Out of Zushan" in this study. Therefore, the analysis of the dance elements of the images on the bronze drums is one of the scope of this study.

3.1.3 Zuojiang Huashan rock painting.

The collective mimetic frog dance images on the Zuojiang Huashan rock paintings are also extant dances of the Luo Yue period. The Huashan rock paintings show strong elements of Luo Yue culture, namely the frog dance, nudity, bird worship, river worship, belief in witchcraft and ghosts, and bronze culture, which reflect Luo Yue culture and customs. The Zuojiang Huashan rock painting system, which is composed of the rich cultural connotations of the rock paintings, reflects the prosperous development of the Luo Yue culture and has important historical, cultural, artistic, religious, academic and scientific values.

In addition, the cultural heritage behind the rock painting symbols of Zuojiang Huashan is also worth exploring and studying. Through the observation of the rock painting patterns, the author can gain inspiration from them, so that the static movements can be transplanted to the dynamic dance drama "Out of Zushan".

3.1.4 Existing rituals.

They include March 3 rituals, Dragon Mother rituals and jumping Lingtou. The early dances of the Luo Yue ancestors originated from the totem worship dances, witchcraft ritual dances and primitive religious ritual dances in primitive society. People sang and danced to praise the virtues of their ancestors and the merits of the gods in order to gain the protection of their ancestors and the gods. Later Luo Yue descendants still largely inherit and retain the original religious belief system of their ancestors. With the further development of dance, both in terms of dance movements, dance combinations, and dance vocabulary, the scale of rituals or dances became more ambitious, the dance vocabulary more rich, and the meaning more profound. Therefore, this paper takes the existing rituals as one of the samples for the study.

3.2 Scope of Subjects

The main ethnic groups of Luo Yue: Zhuang, Dong, Li, Buyi, Dai, Maonan, Mulao, and Shui are the (level) cultural inheritors, dancers, and performers at large festivals and rituals.

3.3 Regional Scope

This paper takes the Luo Yue area as the important birthplace, i.e. the area at the southern

foot of Daming Mountain in Guangxi as the center, and extends outward to the left and right river basin and other cities and counties with archaeological evidence.

### 3.4 Time range

The time range for studying ancient Luo Yue dances is from the Warring States period to the Luo Yue Fang Guo in 111 B.C. (Western Han Dynasty) to the demise of the Luo Yue Fang Guo.

The time frame for studying the surviving dances of their descendant communities was set at the modern era when they could be easily studied through fieldwork.

## 4. Research Questions

3.1 What kind of historical and cultural memory does the ancient Luo Yue community have, and what is the real form of Luo Yue dance?

3.2 How should the dance drama "Out of the Ancestral Mountains" be designed and created?

3.3 What can be done to contribute to the research in this field?

## 5. Purpose of the Study

2.1 To understand the history of the culture of the Luo Viet community and the true form of Luo Viet dance.

2.2 To complete the design of the stage and the creation of the dance drama "Out of the Ancestral Mountains".

2.3 To provide new dimensions and avenues of dissemination for the social perception and scholarly study of the culture of the Luo Viet ethnic group.

## 6. Research Methodology

Through field research, field observation, literature review, video review and interviews with non-genetic inheritors of Luo Yue dance, this paper analyzes the performance forms and artistic characteristics of Luo Yue dance, explores its historical and cultural values, summarizes the artistic characteristics of Luo Yue dance, understands and reconstructs the types, attributes, connotations and stylistic characteristics of Luo Yue dance, and then uses dance creation theory, choreography design theory, etc. to create the dance drama "Out of Zushan". The aim is to let more people understand and appreciate this ancient art, so as to promote the preservation and development of Luo Yue culture.

### 6.1 Documentary Research

Literature research is a long-established and widely used research method, which requires researchers to collect, organize and analyze relevant literature in order to establish their own research perspective and form a scientific understanding of the facts. This study makes full

use of the documentary research method by collecting and organizing historical documents from county cultural and historical museums, museum collections, library collections, and folklore survivals within the study area, and analyzing and researching the achievements of previous scholars in the area of Luo Yue dance. The documentary research method is used to make up for the lack of realistic objectivity of the fieldwork method, and to broaden my research perspective and promote the continuous progress of the knowledge system.

Most of the documentary materials for this study come from the cultural centers or cultural and historical research centers of the counties under the jurisdiction of Guangxi, a few from the library of Guangxi Zhuang Autonomous Region, and a very few from folklore. A considerable part of Chinese folk dance activities are not spontaneously organized, but managed by local government cultural administrative agencies at various levels, and this survival pattern determines that most of the literature materials of the author's study are in official government agencies. As early as the 1980s, the Chinese government once organized the writing of the "Integration of Chinese Folk Dances" and implemented its completion through grassroots cultural departments (i.e., cultural museums or cultural and historical research museums). Thus county-level cultural centers preserved a large amount of documentary materials, which were not fully presented in many later books, and this part of information about Luo Yue dances is useful for this study. Moreover, the presentation of dance integration is a historicized ethnography, which is a representation of dances compressed into a genre from historical accumulation, so I have to refer to and use it dialectically. The literature collection of the Guangxi Autonomous Region Library contains a rich collection of ancient documents, and I was able to look through them because of my work as a college teacher. In addition, the collection of government documents and texts related to folk Luo Yue dance activities and rituals are also part of the author's documentary research materials.

In the regions where Luo Yue dances were prevalent, I have compiled local records, genealogies, and inscriptions, which are also important as part of the documentation. The collection of inscriptions and genealogies and the local records are complementary to each other.

## 6.2 Field Research

### 6.2.1 Interviews

Interviews are one of the key methods of this study. The interview method is a research method that must be used when communicating verbally with local people. It is a planned and purposeful method for the investigator to learn about the actual situation of that society and collect information through direct verbal conversation between the investigator and the interviewee. Interviews can make fieldwork more efficient, but how to make the best use of them is an art that you have to learn as a dance fieldworker.

This study uses the interview method to talk face-to-face with the interviewees to understand their perceptions of Luo Yue culture and dance, their way of thinking, their experiences,

personalities, status, occupations, and expertise, etc. The interviewees are asked to provide objective, realistic, and valuable materials about Luo Yue dance for this study, to record the current situation of Luo Yue dance from multiple directions and angles, to explain the cultural The thesis will provide objective, realistic and valuable materials about Luo Yue dance. This will form the thesis theory and provide basic information for the creation of the dance drama. In this study, we mastered the technique of asking questions during the interviews, gaining insight into the psychological changes of the interviewees, improvising, and using direct or indirect methods. In order to approach the interviewees and make the interview go smoothly, the author dressed cleanly and neatly, addressed them politely; introduced herself concisely and clearly without being condescending; eliminated the nervousness and wariness of the interviewees in a relaxed and pleasant way; the author also thought about her own academic problems along the focus of the local people's questions. In the interview, the author paid great attention to the way of conversation, knowing in advance the local people's habits and rules of conversation, which determined the amount and effectiveness of the information the author obtained. I let the interviewees speak from the beginning themselves, and I listened more, took more notes, and asked questions from more angles. During the interview process, I did not express my personal opinions and insights too much, only asked questions about issues I did not understand, did not corroborate with my preconceived notions, and did not use my own opinions to guide the interviewees.

The interviewees in this study were mainly high-level cultural inheritors, heritage groups, dance workers, organizers and performers of large-scale festivals and rituals among the main ethnic groups of Luo Yue: Zhuang, Dong, Li, Buyi, Maonan, Mulao, and Shui.

Using the human body as a material carrier, dance preserves and transmits the historical and cultural memories, concepts and beliefs, emotional attitudes, and living customs of the Luo Viet community, and at the same time changes with the development of society, giving it new life and meaning. The following interviewees are the most direct human carriers of Luo Viet dance. The interview work of this study is precise and deep, not general and extensive, so it is more scientific and reasonable, in the author's opinion, to condense the interviewees into a few representative figures of these groups.

### 6.2.2 Observation method

The observation method is also one of the methods of this study. The author used the observation method to obtain information by directly observing the subjects with his own senses and aids. The object of study was observed systematically in a purposeful and planned manner, and the study was analyzed after recording the contents of the study with the help of various modern equipment, such as cell phones, cameras, audio recorders, video recorders, etc. as auxiliary tools. Some images and visual data were obtained through the observation method.

In this study, the observation method was applied to the Luo Yue dance scenes, Huashan rock paintings, and ritual activities.

Observation of dance scenes: As a kind of human practice, dance maps social development, historical memory, social changes, cultural concepts, and even world and cosmic views, which can be reflected through dance body language. Using the observation method, I went deep into Tiandong County, Baise City, Guangxi, and Bingyang County, Nanning City, and observed more than 10 dance inheritors from generations of the Luo Yue descendant community. I use dance body language as an entry point to observe dance vocabulary, movement, music, costumes, props, etc., to recognize relevant social structures, religious beliefs, cultural concepts, symbolic codes, emotions and feelings, etc., to express and interpret the meaning of dance. I observe not only the whole macroscopic dance scene, but also the smallest dance movements, the expression of a dancer, a costume, a prop, etc. Through observation, I got good first-hand information, which I analyzed and applied to the choreography design of the dance drama "Out of Zushan".

Observation of Huashan Rock Paintings: As a World Intangible Cultural Heritage, Zuojiang Huashan Rock Paintings were created by the Luo Yue ancestors around 2,000 years ago, and these Luo Yue cultural relics reflect the Luo Yue culture and customs. The Zuojiang Huashan rock art system, which is based on the images of the rock art and the rich cultural connotations of the rock art, reflects the prosperous development of the Luo Yue culture and has important historical, cultural, artistic, religious, academic and scientific values. Therefore, within the research time frame, the author visited Zuojiang Huashan rock painting in Ningming County, Chongzuo City, Guangxi, three times to observe and explore in the field and study the cultural connotation behind its symbolic shape. Through the observation of the rock painting patterns, I got very important insights from them, and then transposed the static action patterns to the dynamic dance drama "Out of Zushan".

Observation of rituals: Using the observation method, the author went deep into the homeland of the Luo Yue - Wuming County, Nanning City, Guangxi, and observed four surviving rituals, including the March 3 ritual and the Dragon Mother ritual. The early dances of the Luo Yue ancestors originated from totem worship dances, witchcraft ritual dances, and primitive religious ritual dances in primitive societies. People sang and danced to praise the virtues of their ancestors and the merits of the gods in order to gain the protection of their ancestors and the gods. Later Luo Yue descendants still largely inherit and retain the original religious belief system of their ancestors. In particular, totem worship, nature worship, animal worship, and ancestor worship have further developed, and so has the dance. The author observed that both dance movements, dance combinations, and dance vocabulary have developed comprehensively in the rituals, and the larger the scale of the rituals, the richer the dance vocabulary and the more profound the meaning.

## **7.First Exploration of Luo Yue's Dance Culture**

### **7.1Historical Background**

Luo Yue, an ancient tribe name, started from 48 B.C. to the early years of the Eastern Han Dynasty, and is one of the branches of the Bai Yue people. The Luo Yue culture, centered in Wuming, Guigang, Hepu, and Chongzuo in Guangxi in southern China, is a natural and historical cultural heritage shared by the Zhuang and Dong ethnic groups of Luo Yue in China. (Liang, 2014) The ancient Luo Yue was in the Bronze Culture Period and created a brilliant culture: the Luo Yue culture included a highly developed bronze culture represented by the bronze drums, a well-developed rice agriculture, food culture, housing culture, jade culture, ceramic culture, song culture, marine culture, medicine culture, religious culture, and dragon mother culture. These cultures have a significant and far-reaching impact on Chinese civilization, Southeast Asian civilization and even world civilization. Nowadays, in the Zhuang areas of southern, central and western Guangxi and the Dai, Nong and Tai areas of northern Vietnam, there are still rich and profound remains of ancient Luo Yue culture, which has become an important cultural lineage and cultural kinship foundation across regions, ethnic groups and borders. (Wang, 2015)

## 7.2 History of Dance Culture

The various festivals and rituals related to the Luo Yue culture that have been handed down to the present day are a reflection of the historical memory of the Luo Yue descendants and a reflection of the reality of the Luo Yue descendants to enhance their ethnic identity.

Luo Yue dances originated from the dance art of the ancestors in ancient times, and were further developed by the ancient Luo Yue people under the influence of totem worship, nature worship, ancestor worship and mother dragon worship, including the six representative Luo Yue dances of the Luo Yue descendants, namely the Copper Drum Dance, the Ankou Dance, the Shigong Dance, the Dhalong Dance, the Bian Tan Dance and the Lobster Dance.

The Luo Yue dance culture is the early ritual dances of the Luo Yue ancestors, originated from the totem worship dances, witchcraft ritual dances and primitive religious ritual dances of the primitive society. (Qin, 2019) People sang and danced to celebrate the virtues of their ancestors and the merits of the gods in order to gain the protection of the ancestors and the gods. Later Luo Yue descendants still largely inherited and retained the primitive religious belief system of their ancestors. In particular, the totem worship, the nature worship of thunder king, rain god, flower king and river worship, the animal worship of frog, bird, cow and snake worship, and the ancestor worship and mother dragon worship have been further developed, and the dance has also been further developed, both in terms of dance movements, dance combinations and dance vocabulary. The scale of rituals or dances became larger, the dance vocabulary richer, and the meaning more profound. The dances were a vivid portrayal of the social life and customs of the Luo Yue area, and they also reflected the new life, thoughts and appearance of the people of Guangxi, the descendants of Luo Yue, in different ways, and were very popular.

Therefore, the study of ancient Luo Yue dance culture and dance creation is mainly ba



sed on the consideration of the significance of Luo Yue cultural revitalization and development. It provides a case study for the preservation and creation of the intangible cultural heritage of the ancient Luo Yue culture and its contemporary groups, such as the Zhuang, Dong, Li, Buyi, Dai, Maonan, Mulao, and Shui, which have evolved from the ancient Luo Yue groups. In the process of creating the dance drama, the migration of ancient Luo Yue communities and the changes of Luo Yue culture are clarified. It is of positive significance to the issues of perception, innovation, heritage protection and development of Luo Yue culture in a small way and in a point by point way.

## **8. Analysis of the creation of the dance drama "Out of Zu'an"**

### **8.1 Source of inspiration**

Luo Yue is the name of an ancient tribe, which is one of the branches of Bai Yue. It means the bird people who dug the fields, the bird tribe who dug the fields, and the bird totem country who dug the fields. The greatest contribution of the ancient Luo Yue material culture to human civilization was the cultivation of artificial rice. The mastery of rice cultivation technology allowed the Luo Viet tribes to move down from the mountains and build boats along the rivers, resulting in the great migration "out of the ancestral mountains". In the past, the dance developed and grew together with the culture of the tribe, and in the present, how can the beautiful dance survive without the culture of the tribe? The study of the historical and cultural memory of the Luo Yue ethnic group also uses sociological and historical semiotic theories to explore the cultural memory of the Luo Yue descendants, such as the Zhuang and Dong ethnic groups, of their ancestors.

### **9.2 Reflections on theories of dance creation**

Dance is a form of cultural expression in which human beings transform imaginary, conceptual, and culturally integrated elements into imaginative and symbolic dance forms to convey our understanding of life and the laws of nature. Dance creation is based on history and culture, expressing the thoughts and feelings and character traits of characters characterizing a certain period of time, or closely integrated with reality, fully integrating culture and dance to form a unique dance culture.

The author mainly uses the theory of dance creation to do research on the historical and cultural memory and cultural connotation of the Luo Yue ethnic group, which is an innovation in dance creation methods, focusing on the embodiment of cultural connotation when creating, which not only improves the quality of the work, but also can better play the meaning of dance creation. Excellent choreographers and scholars in the past have used choreography design theory to the fullest in the design of musical phrases, dance phrases, choreography and costume design of Luo Yue dances. In particular, the large-scale dance drama "King of South Yue" by Guangdong Opera and Dance Theatre and the song and dance drama "Luo Yue Shen Yun" by Guangxi Opera and Dance Troupe are representative of their admirable choreography and aesthetic meaning in celebrating the ancient Yue spirit and Lingnan style. The

achievements in musical design of these two dramas are mainly in the participation of ethnic music and the use of ethnic instrumental music. In the choreography design of Guangxi Luo Yue's dance drama *Out of the Ancestral Mountains*, the choreography design of dance style, dance movement, musical vocabulary and scenery are not independent but interrelated.

### **9.3 Creation Ideas**

*Out of the Ancestral Mountains* showcases the unique and colorful ethnic customs of the ancient Luo Yue people, and celebrates the national spirit of the Luo Yue people who have longed for new horizons, forged ahead and created new achievements. First of all, after selecting the materials, I analyzed the dance scenes, rituals, dance images and interviews observed in the literature and field survey. I found that the Pangong dance is the most widespread in the Luo Yue area, the most reflective of the ethnic character of the Luo Yue people, and the concentrated reflection of the historical memory of the ancient Luo Yue by the Luo Yue descendants. It is the most widespread reflection of the ethnic character of the Luo Yue people, and is the most concentrated reflection of the memory of the ancient history of the Luo Yue people.

### **9.4 Design and development of the components of the dance drama**

#### **9.4.1 Plot**

The history of the ancient Luo Yue Kingdom started from the Xia and Shang dynasties to the end of the Western Han Dynasty, which lasted for more than 1000 years. During the span of more than 1000 years, there are six major historical events: searching for a happy land, starting a business by King Yah, getting out of the ancestral mountain, creating glory, killing the Qin Marshal, and going far away. They are: looking for a happy land, King Yah (Lo Po) starting a business, getting out of the ancestral mountains, creating brilliance, killing Qin Shuai, and going far away.

#### **9.4.2 Formation and combination form**

The dance formations and combinations of *Out of Ancestral Mountains* are designed according to the distribution and arrangement of the images of the dancing figures in the Huashan rock paintings. Looking at the distribution and arrangement of the images of dancing figures on the rock paintings in the Zuojiang River Valley, there are four kinds of dance combinations: horizontal formation, vertical formation, circle formation, and solo dance type.



宁明花山岩画横向舞蹈队形



宁明花山岩画横向舞蹈队形图



宁明高山岩画圆形舞蹈人物组合



扶绥县芭赖山舞蹈组合图像

#### 9.4.3 Dance Style and Movement Design

Before the creation of the dance, the author conducted a thorough analysis of the performance forms and artistic characteristics of other Luo Yue dances, such as the Lobster Dance, the Comb Head Dance, the Copper Drum Dance and the Bian Tan Dance, through field observation, literature review and interviews with non-genetic inheritors, to explore their historical and cultural values and summarize their artistic characteristics. Finally, the dance elements of the dance drama "Out of Zushan" were selected from the Luo Pangong Dance (Shigong Dance), supplemented by the Lobster Dance, the Sooty Dance, the Copper Drum Dance and the Bian Tan Dance.

#### 9.4.4 music Design

The author calls the music "Luo Pang Pang Invites the Spirit", which is divided into three parts, the prelude "Zu'an Chant", "Mei Niang Combs" and "The 'Ya King' Points the Troops", which not only slowly interlock with the plot development, but also set off each other with the main dance, echoing each other, together promoting the plot development and rendering its national mythological atmosphere.

#### 9.4.5 Stage Scene Design

The performance venue of the dance drama is a large stage, whose distant scene is the distant scene of Tianzhu Peak (called Kunlun in Zhuang, which is now called Longtou Peak), the main peak of Daming Mountain. With white clouds, herons flying and lush forests, the scenery is like a fairyland. The scenery piece is a dragon boat feathered man and heron

pattern.

#### 9.4.6 actor costume and makeup design

The dance drama is the practical process,the author organized the actors to choreograph the dance drama"out of the ancestral mountains",constantly adjust and improve.To rehearse the crew high level,high requirements to complete every detail of polishing,and strive for the artistic expression of the whole play,cultural interpretation more mature.Experts and scholars in music,dance,folklore and arts will be invited to the rehearsal site to give guidance,and to promote transnational research cooperation and cultural heritage protection,as well as to expand the influence of Luo Yue culture.

### 10.Conclusion

By summarizing the artistic characteristics of Luo Yue dance,understanding and reconstructing the types,attributes,connotations and stylistic characteristics of Luo Yue dance,and then using dance creation theory and choreography design theory to create the dance drama"Out of the Ancestral Mountains",this dance drama aims to make more people understand and appreciate this ancient art,and promote the inheritance and development of Luo Yue culture.Luo Yue culture is the root of Zhuang-Dong language ethnic culture and the root of Guangxi culture,but it not only belongs to Guangxi,but also to the whole Chinese nation.Inheriting and carrying forward the excellent cultural heritage of Luo Yue is of great significance to the cultural development of ethnic minorities and Guangxi.

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